

DELICIAE MUSICÆ:

BEING, A

Collection of the newest and best SONGS
Sung at Court and at the Publick Theatres, most
of them within the Compass of the FLUTE.

WITH

A Thorow-Bass, for the *Theorbo-Lute*,
Bass-Viol, *Harpsichord*, or *Organ*.

Composed by several of the Best Masters.

THE FIRST BOOK.



F. H. Van. Nove. Sculp.

LICENCED,

April 23. 1695.

D. Poplar.

L O N D O N,

Printed by *J. Heptinstall*, for *Henry Playford* near the Temple-Church;
or at his House over-against the *Blew-Ball* in *Arundel-street*:
Where also the *New Catch-Book* may be had. 1695.

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<i>No, no, no, resistance is but vain,</i>					



BOOKS now in the Press and will be speedily Publish'd.

Two Elegys on our late Gracious Queen *MARY*, one in *English*, Set to Musick by *Dr. Blow*, the other in *Latin*, Set by *Mr. Henry Purcell*.

Plain and Easy Directions to a young beginner, to learn the *French Hautboy*, with several outlandish Marches and other Tunes not only proper for that Instrument, but also for the *Violin* and *Flute*; and the *Queen's Farewell* in 4 Parts by *Mr. Peasable*, and another by *Mr. Tollet* in 3 Parts.



An Advertisement to the READER.

M*I design in this new Collection of MUSIC, is to give the World the best Entertainment I can of that kind. What I publish is from Dr. Blow's, Mr. Purcell's, and other Eminent Masters Composition; the SONGS will commend themselves, and my Undertaking will be justify'd by them. I shall continue to make my Collection, and publish it every Term, so that nothing will be old before it comes to your Hands; and you shall always have a new Entertainment prepar'd, before you have lost the Relish of the former,*

By your Servant,

H. P.

A New Song set by Mr. Henry Purcell. Sung by Mrs. Siball.

W
H O, who can behold Flo—rel—la's Charms, and not, and


not like me a—dore; one, one glance, one, one glance

from her my Soul, my Soul dis—arms, and robs me of re—

—lift—ing pow'r. Let unblest Hero's still, still pur—sue coy Glo—

—ry in the dus—ty Field, if I Flo—

—rel—la but sub—due. Fate can no grea—ter, no, no, no

grea—ter Tri—

—umph yield.

A Song for 2 Voices, set by Mr. Henry Purcell.

N O, no, no, no, no, no, re—sistance, re—

No, no, no, no, no, no, re—sistance, re—sistance, re—

—sistance is but vain; no, no, no, no, no, no, re—sistance, re—

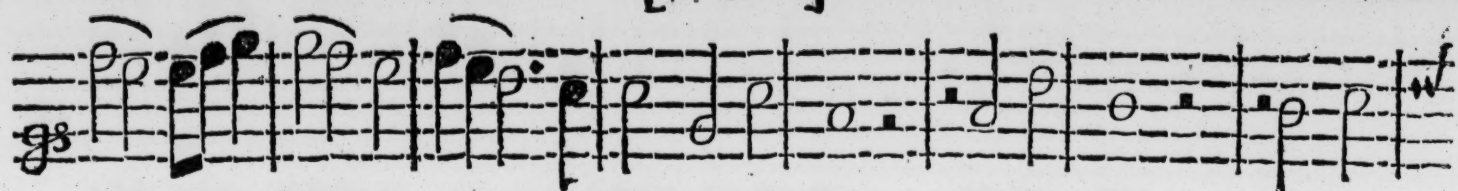
—sistance is but vain; no, no, no, no, no, no, re—sistance, re—

—sistance is but vain, vain, vain, vain, vain, re—sistance is but vain; and on—ly adds

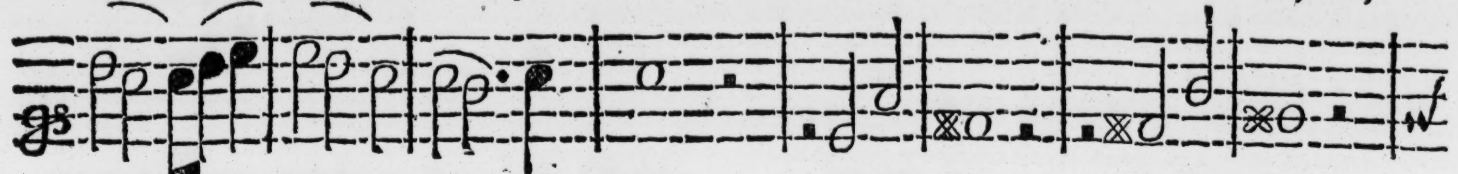
—sistance is but vain, vain, vain, vain, re—sistance is but vain;

new weight, and on—ly adds new weight, and on—ly

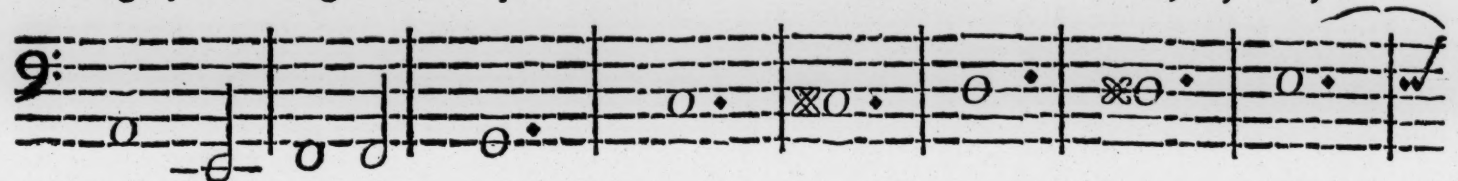
and on—ly adds new weight, and on—ly adds new weight, new



adds new weight to Cu-pid's Chain; no, no, no, no, no, no, no, no,



weight, new weight to Cu-pid's Chain; no, no, no, no, no, no,



no, no, no, no, no, no, no, no, re-sistance is but



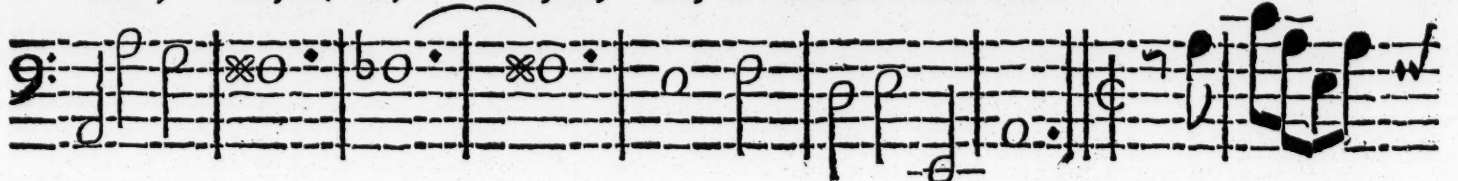
no, no, no, no, no, no, no, no, no, resistance is but



vain; no, no, no, no, no, no, no, no, no, resistance is but vain:



vain; no, no, no, no, no, no, no, no, no, resistance is but vain:



A thousand, thousand, thousand, thousand, ways; a



A thousand, thousand, thousand, thousand,



thousand, thousand, thousand, thousand ways; a thousand, thousand, thousand, ways; a thousand, thousand, thousand, thousand, ways a

thousand Arts, the Tyrant, the Tyrant, the Tyrant, the Tyrant, knows to Cap—ti—

—vate our hearts; And sometimes —vate our hearts; Sometimes he fights he fights em—ploys;

trys the u—niversal language of the Eyes: The fierce with

the soft with tenderness de-

fierce-ness he de-roys;

-coys, the soft with tenderness de-coys; he kills the stron-

he kills the stron-g, he kills, the

-g, he kills the stron-g with joy, with jo-

stron-g with joy, with jo-

y, he kills the strong with joy;

y, he kills the strong with joy; the weak with,

the weak with pain, the weak with pain. No, no, no,
 pain, the weak with pain, the weak with pain. No, no,

End with the first Strain from this mark. :S:

A Song set by Mr. Henry Purcell.

He that wou'd gain a faith—full Lo—ver, must at a
 distance, must at a di—stance keep the slave; not by a
 look her Heart dis—co—ver, Men shou'd but
 guess, Men shou'd but guess the thoughts we have:

Whilst they'r in doubt their flame increa—ses, and all at—tendance,
 and all at—ten—dance they will pay; when once con—fess their
 ar—dour cea—ses, and Vows like Smoak soon fly's—
 a—way.

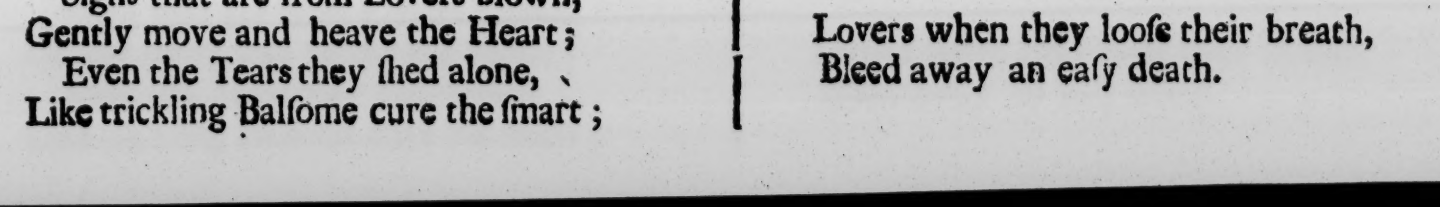
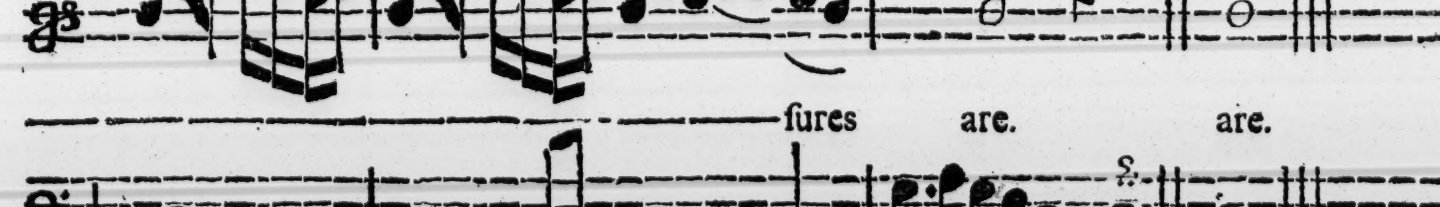
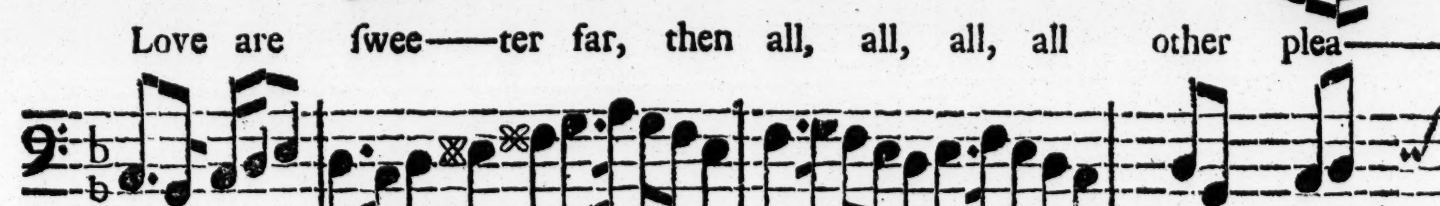
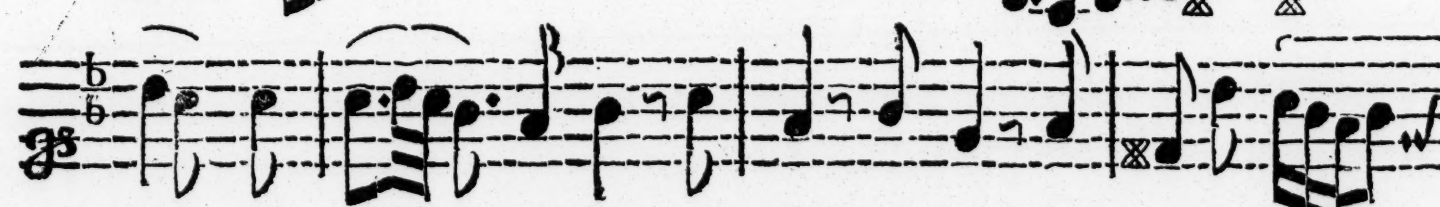
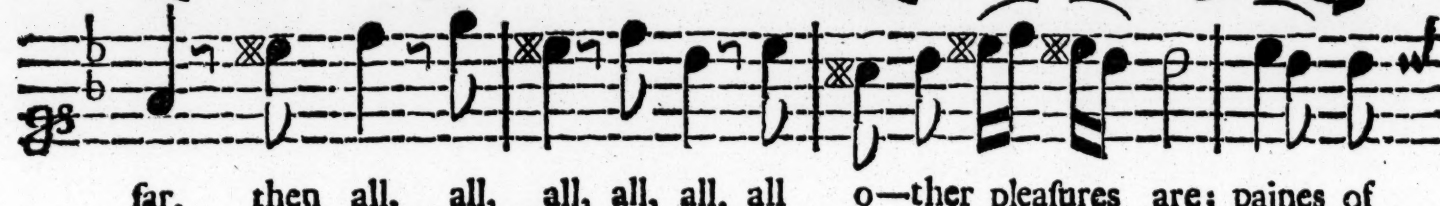
Then fond *Aurelia* cease complaining,
 All thy reproaches useless prove;
 Beauty may conquer whilst disdaining,
 But lose their value when they love:

II.

So when a Comet does appear,
 Men do with trembling view the Blaze;
 The Sun too common none does fear,
 Nor on his Beams with wonder gaze.

A Song Sung by Mrs. *Ayliff* in *Tyrannick Love*, or the
Royal Martyr. Set by Mr. *Henry Purcell*.

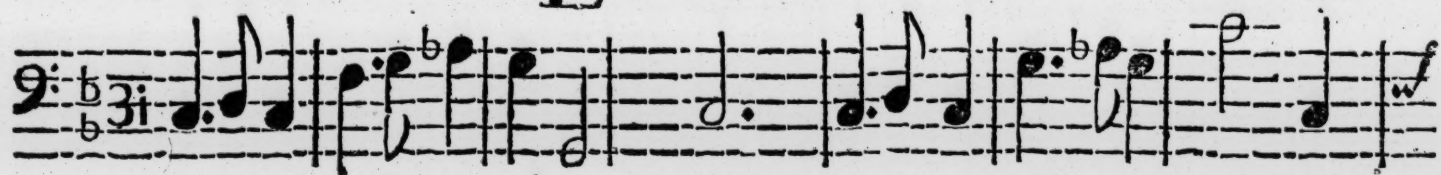
A h! how sweet, ah! how sweet, how sweet it is to Love, ah!



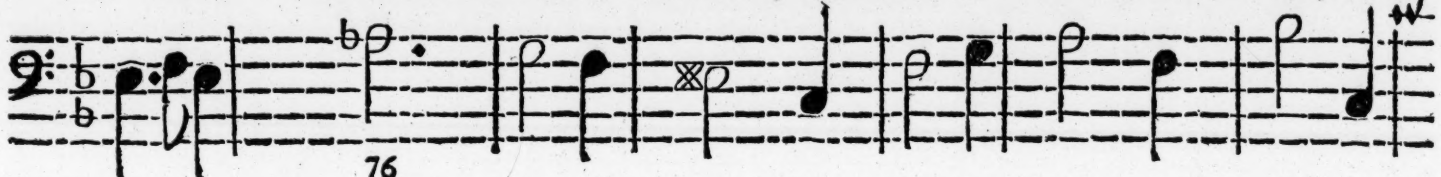
A Song set by Mr. Henry Purcell. The Words by
Sir Robert Howard.



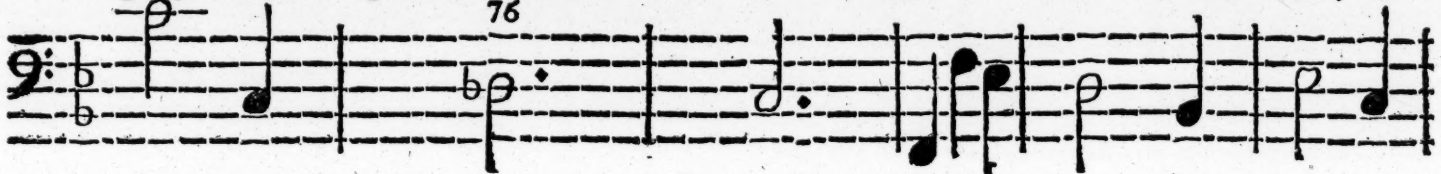
Love thou canst hear, Love thou canst



hear tho' thou art blind; leave my heart free, leave my heart free, oh!



pitty me, oh! pit—ty me, since Clo—ris is unkind; leave my heart free, oh!



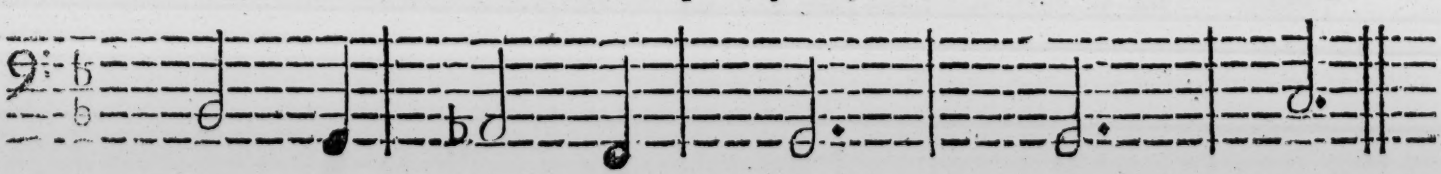
pit—ty me, oh! pit—ty me oh!



pit—ty me, since Cloris is unkind oh!



pit—ty me, since Clo—ris is un—kind.]



She is un—con—stant,

she is un—con—stant, she is un—con—

stant as she's bright; she is un—con—stant, she is un—con—stant,

she is un—con—stant as she's bright;

stant as she's bright;

her smi—les on ev'ry Shepherd

fall, her smi—les on ev'ry Shepherd fall;

fall;

And as the Sun, and as the Sun u

ses his light, she

vainly, she vain-ly loves to shine, she vainly lo

ves to shine on all; and as the Sun, and as the Sun, u

ses his light, she vainly, she vain-ly loves to shine, she vainly

lo

ves to shine on all.

I thought her fair like new fain Snow, I thought her fair like

new falln Snow, when whiteness in--no--cence in--clos'd. Like that she

ful--ly'd seems to shine, like that she ful--ly'd seems to show, when to Loves melting,

melt--ing heat ex--pos'd; like that she ful--ly'd seems to show, when to loves

melting, melting heat ex -- pos'd; when to Loves melting,

melt--ing heat ex -- pos'd. Love thou, &c.

Brisk Time.

The powrfull Char — ms shall now be try'd, the powrfull

char — ms shall now be try'd; this Fu — ry, this

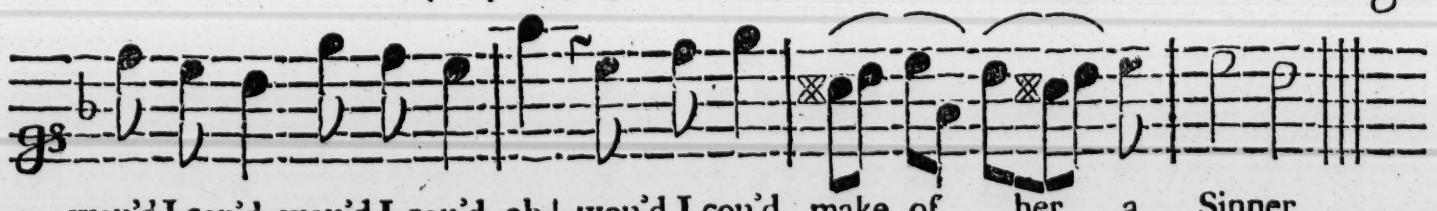
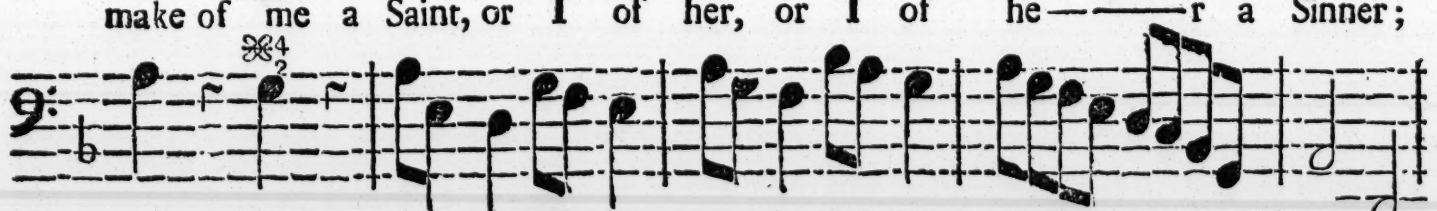
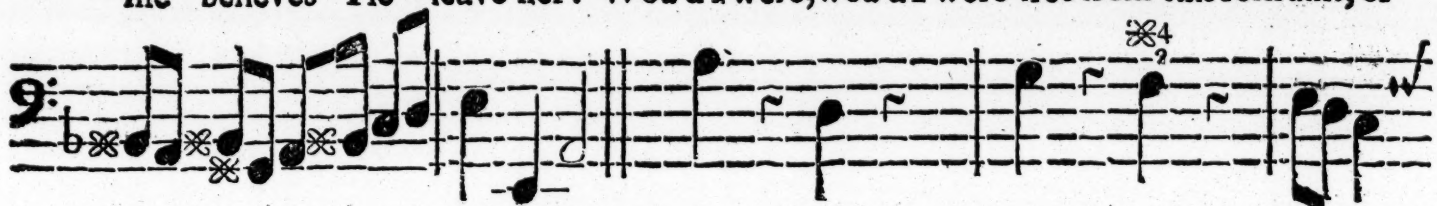
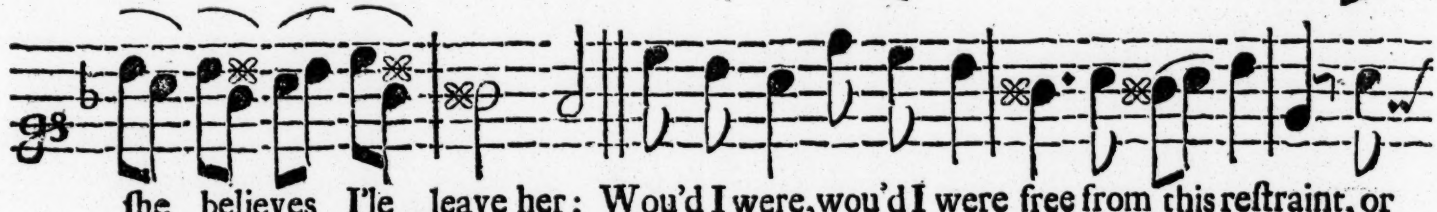
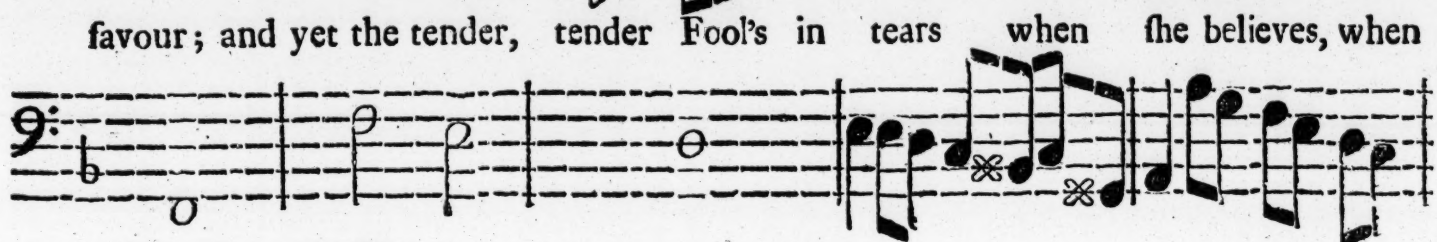
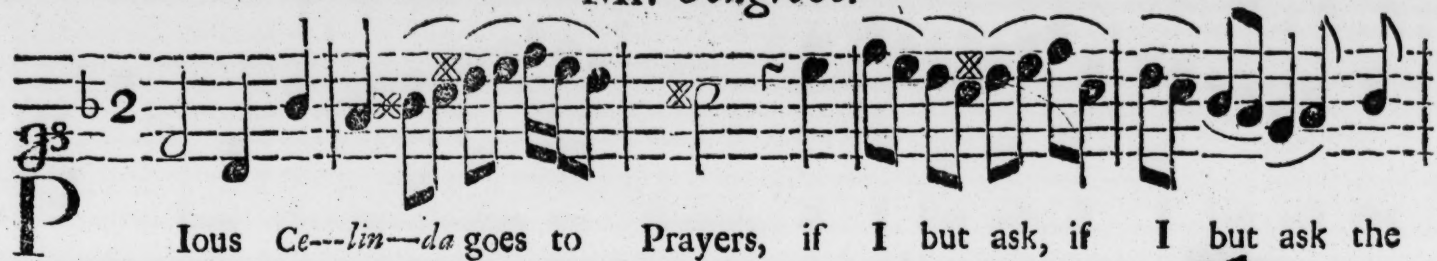
Fu — ry from my breast to chace, I'll summons

scorn, revenge and pride; I'll summons, summons scorn, re-venge and pride;

Slow.

at least her Image, at least her Image, her Image to deface.

A Song set by Mr. Henry Purcell. The Words by
Mr. Congreve.



A Song fet by Mr. *Courtiville*. The Words by
Mr. *Congreve*.

Grant me gen-tle Love, said I, one choice blessing ere I dye,

long I've born ex-cels of pain, let me now, let me now, let me now,

now some blifs ob-tain; thus, thus, thus, thus to al-migh-ty

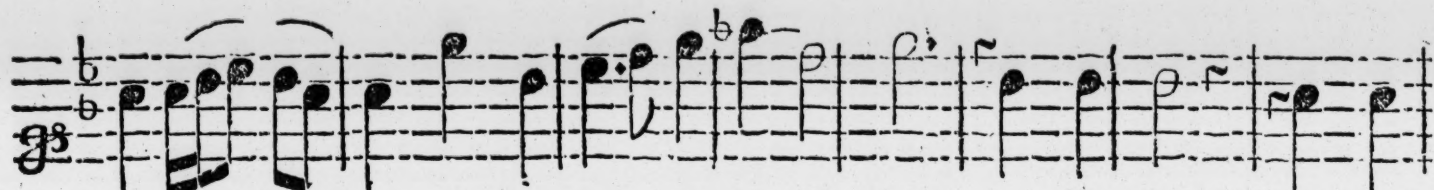
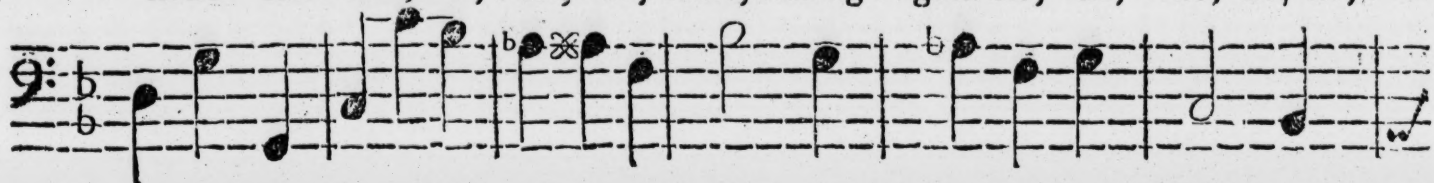
Love, almigh-ty Love I cry'd when an-gry, thus, thus, thus, thus,

thus, thus, thus, thus, thus, thus, thus, thus, thus, thus, thus, thus the God re-ply'd; when

an-gry, thus, thus, thus the God re-ply'd: Blessings greater, none, none, none, none



none can have, no, no, no, none, blessing's grea-ter, no, no, no, no,



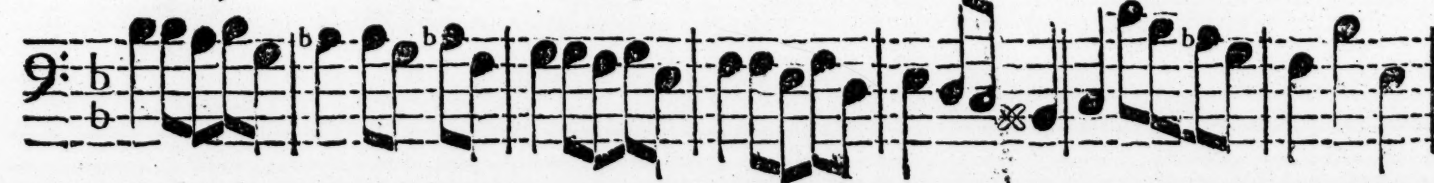
no, none can have; art thou not A-min-ta's slave? art thou not, art thou



not, art thou not, art thou not A-min-ta's slave? cease,



cease, cease, cease, cea—se fond mor—tal



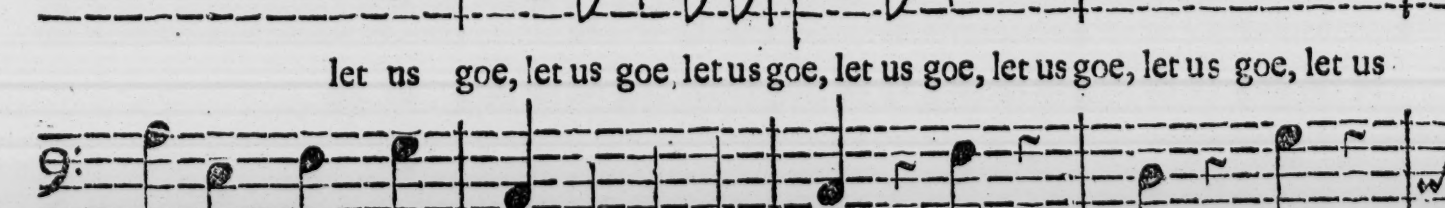
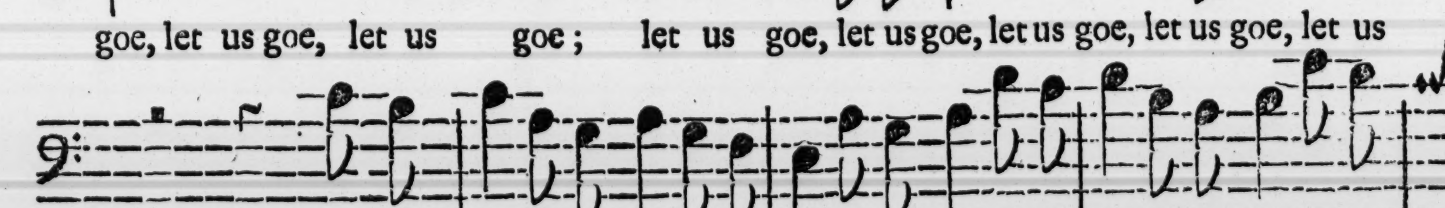
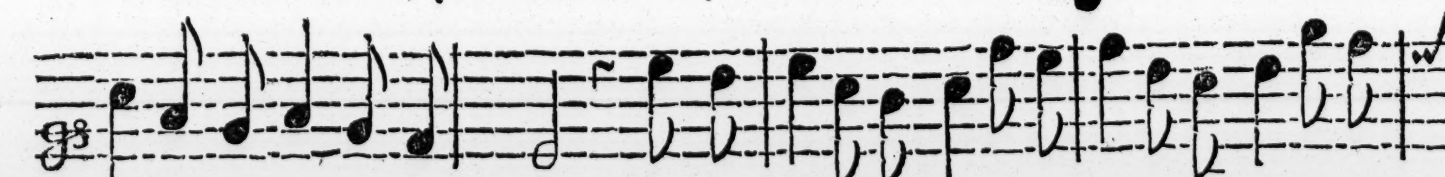
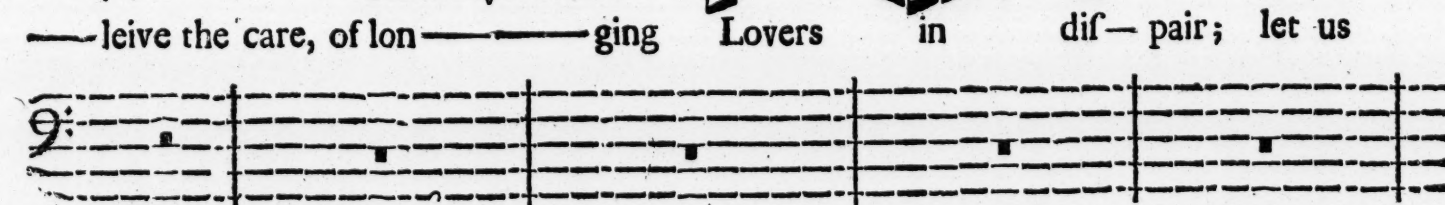
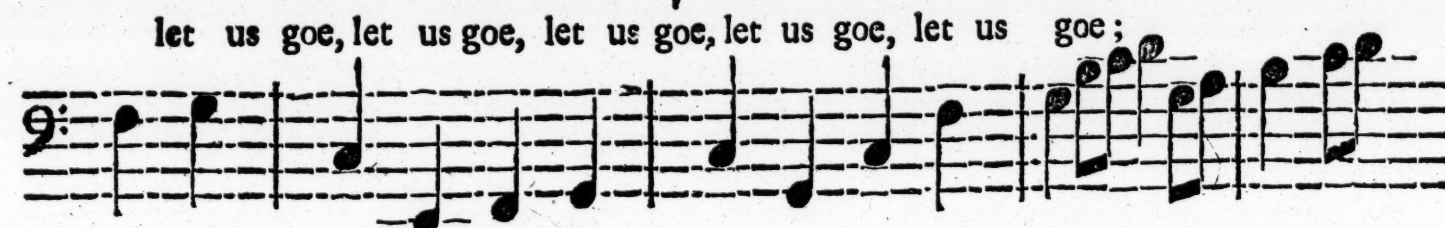
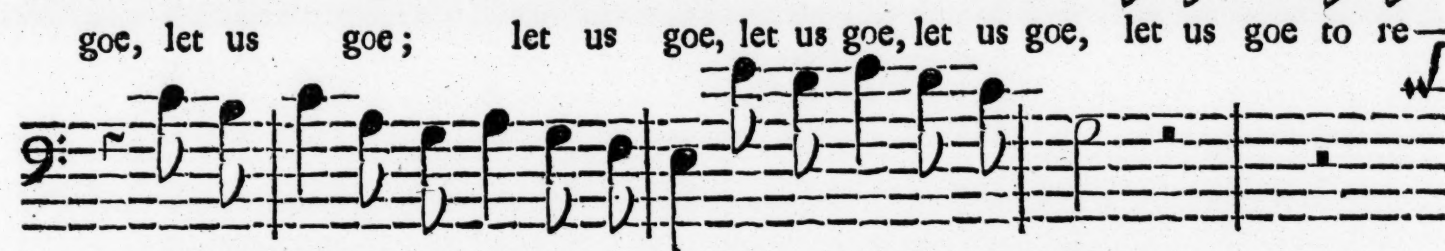
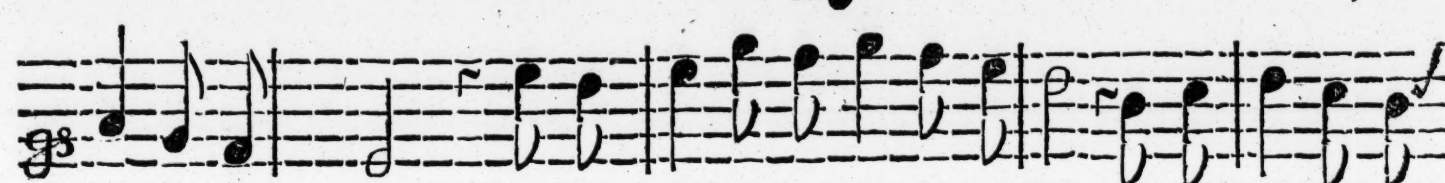
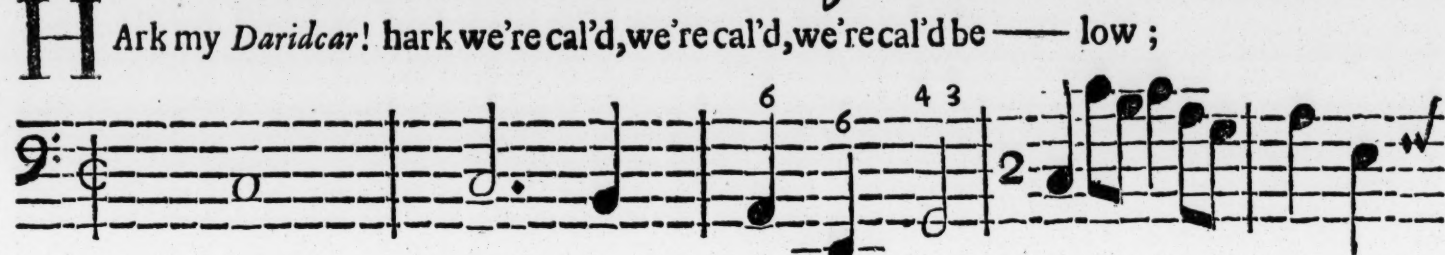
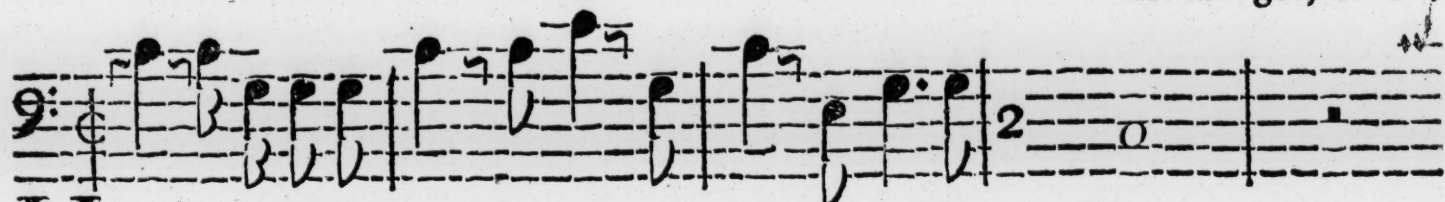
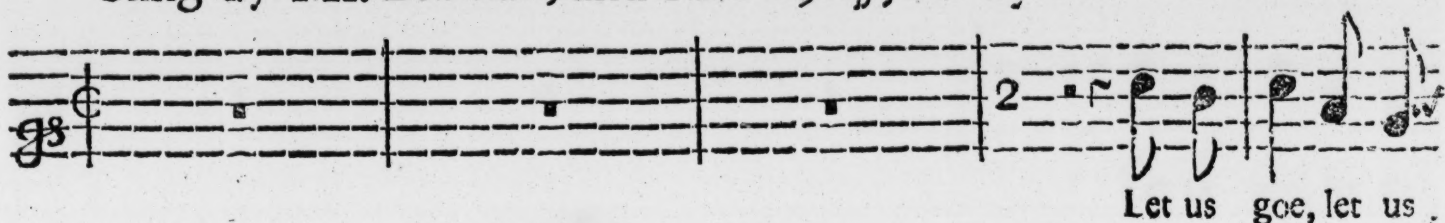
to implore, for Love, Love himself's no more, no more, for Love him-



—self's no more, for Love himself's no more, no, no, no more.



A Dialogue in *Tyrannick Love*, or the *Royal Martyr*,
Sung by Mr. *Bowman*, and Mrs. *Ayliff*, Set by Mr. *H. Purcell*.





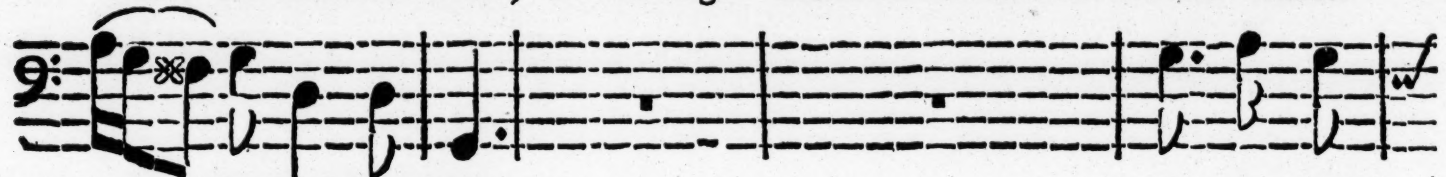
goe, let us, let us goe; merry, mery, merry we Sayle from the East; half tip--pl'd



goe, let us, let us goe; merry, merry, merry we Sayle from the East; half tip--pl'd



at the Rainbow Feast; in the bright Moon-shine whilst the Winds whistle



at the Rainbow Feast;

in the bright



loud;

tivy, tivy, tivy, tivy, tivy, tivy,



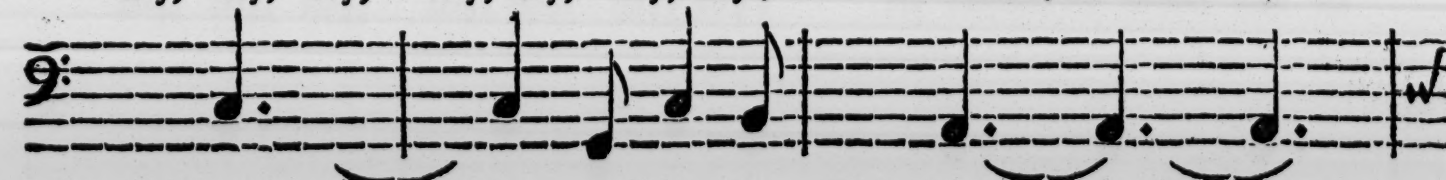
Moon-shine, whilst the Winds whistle loud; tivy, tivy, tivy, tivy, tivy, tivy



tivy, tivy, tivy, tivy, tivy, tivy, tivy; we mount, we mount and we

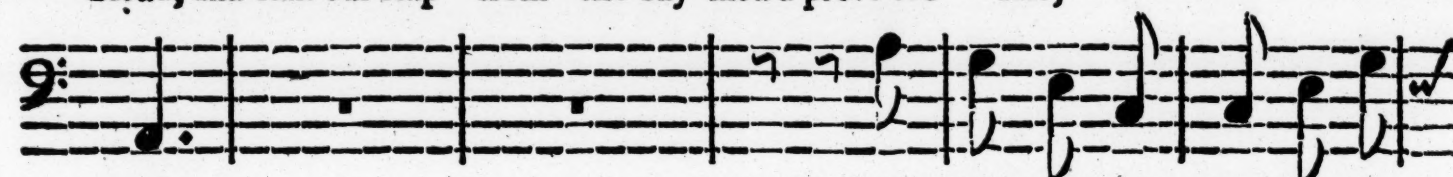


tivy, tivy, tivy, tivy, tivy, tivy, tivy; we mount, we mount and we





Cloud, and leaft our leap from the Sky shou'd prove too farr,



Cloud, and leaft the leap from the Sky



and leaft our leap from the Sky shou'd prove too fa--rr, we'll



shou'd prove too farr, and leaft our leap from the Sky shou'd prove too farr, we'll



slide, we'll slide on the back of a new fal-ling Star, and drop,



slide, we'll slide on the back of a new fal-ling Star, and drop,





drop, drop from a — bove, in a gel-ly, a gel-ly, a gel-ly of Love;



drop, drop from a — bove, in a gel-ly, a gel-ly, a gel-ly of Love;



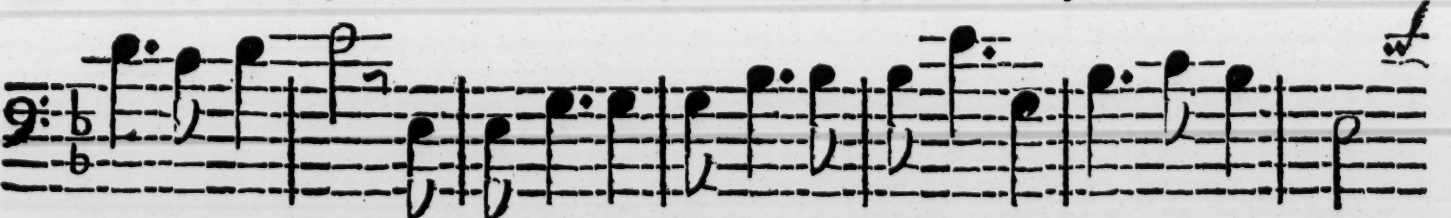
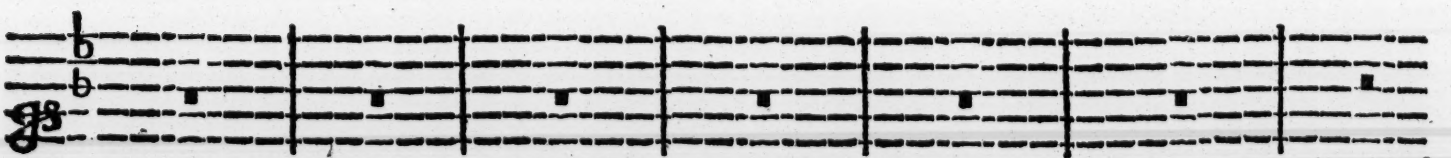
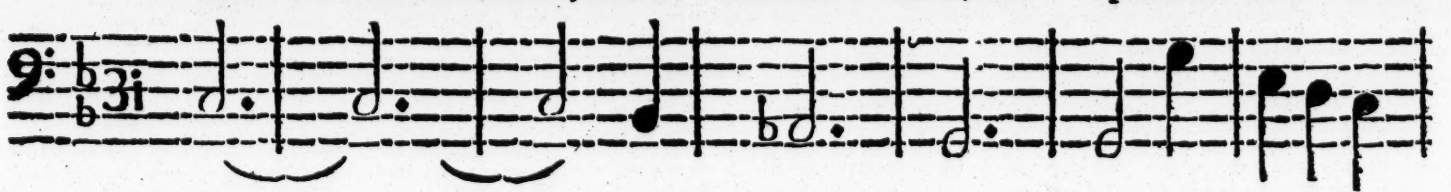
and drop, drop, drop from a — bove, in a gel-ly a gel-ly, a gel-ly of Love.



and drop, drop, drop from a — bove, in a gel-ly, a gel-ly, a gel-ly of Love.

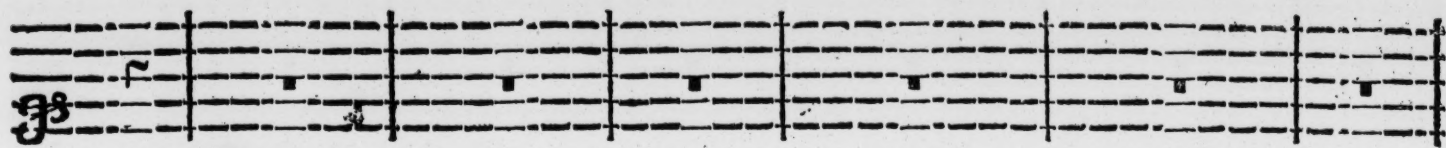


But now the Sun's down, and the Element's Red, the Spirits of Fire a —



— gainst us make Head; they muster, they muster, they muster like gnats in the Air:





a—las I must leave thee my Fair, and to my light Horse-men re—pair.



Oh stay!

oh stay!



A—las I must leave thee,

a—las I must leave thee



oh stay! stay,

stay,

oh stay,

stay,

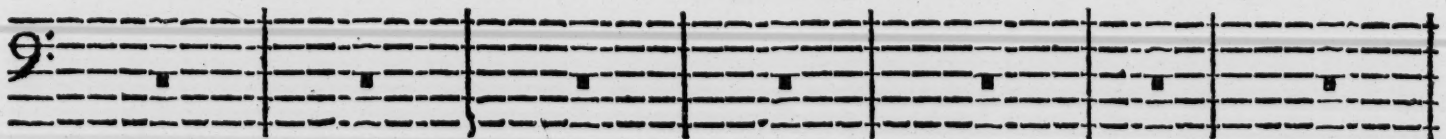
stay; for you need not to



a—las, a—las I must leave thee, must leave thee my Fair.

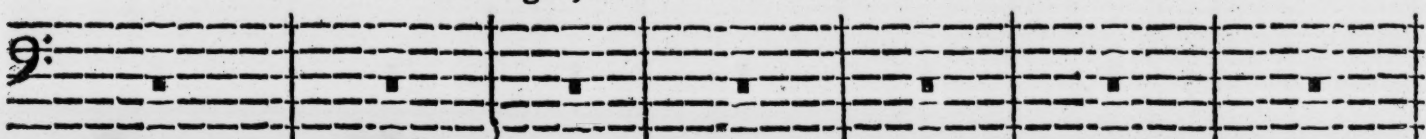


fear 'em, you need not to fear 'em to Night; the Wind is for us and blo

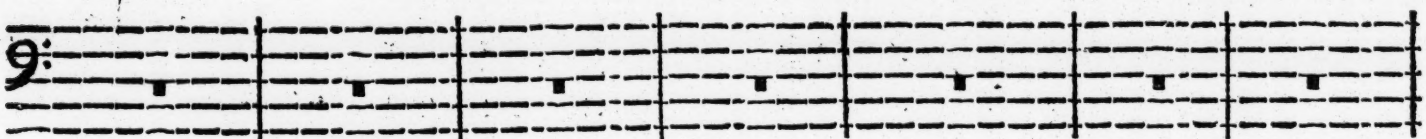




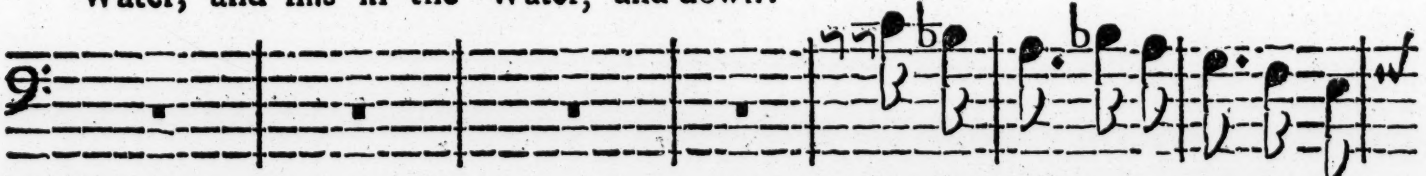
ws full in their fight, and o're the wide Ocean we fi



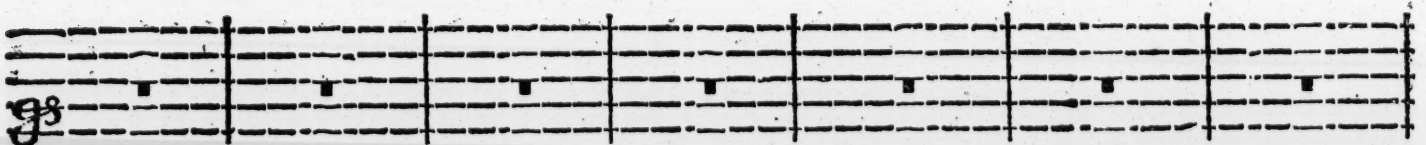
ght; like Leaves in the Autumn our Foes will fall down and his in the



Water, and his in the Water, and down:



But their Men lye se-cure-ly in—

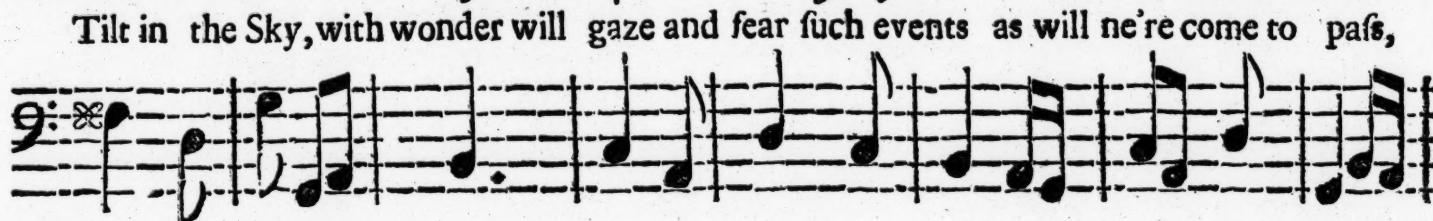


trench'd in a Cloud, and a Trumpetter, Horner, a Trumpetter, Horner to Battle, to

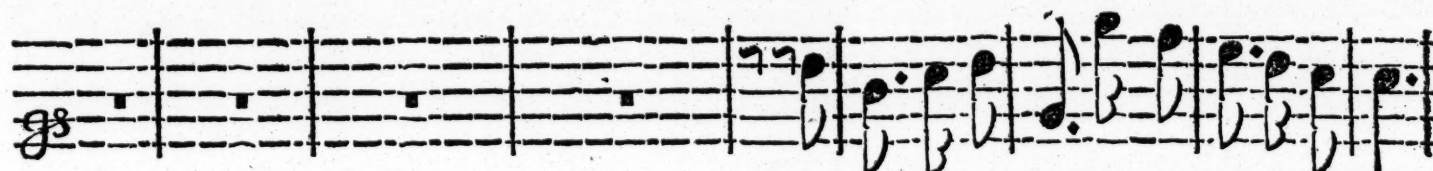




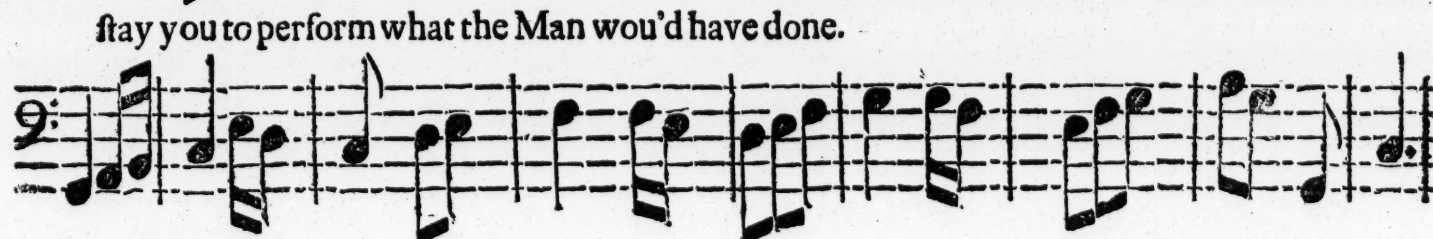
Bat — — — the sounds loud; no mortals that spy how we



Tilt in the Sky, with wonder will gaze and fear such events as will ne're come to pass,

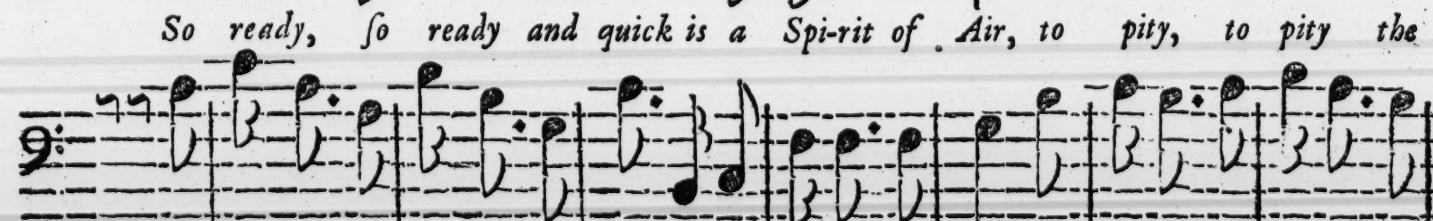
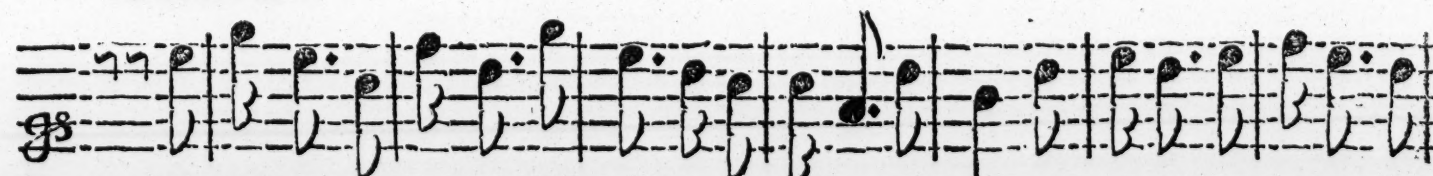


Then call me a-gain when the Battle is won.

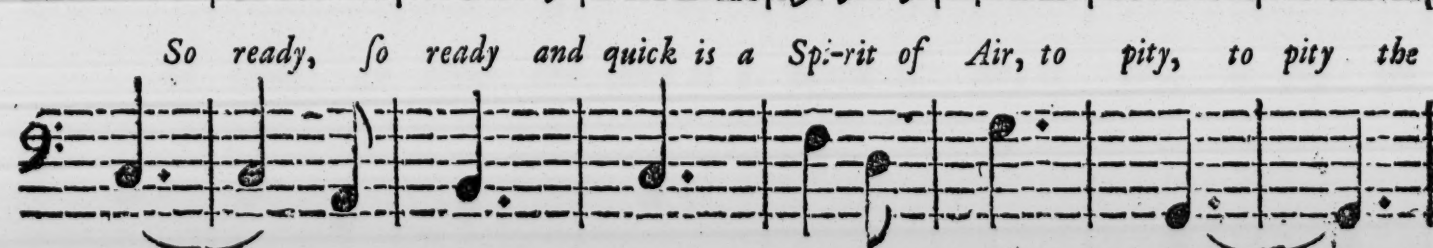


stay you to perform what the Man wou'd have done.

Chorus.



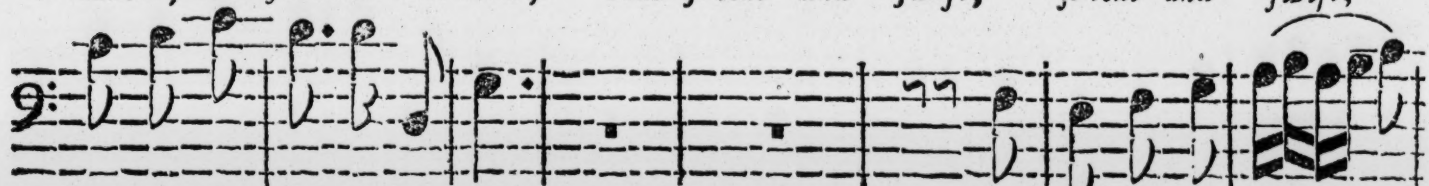
So ready, so ready and quick is a Spi-rit of Air, to pity, to pity the



So ready, so ready and quick is a Spi-rit of Air, to pity, to pity the



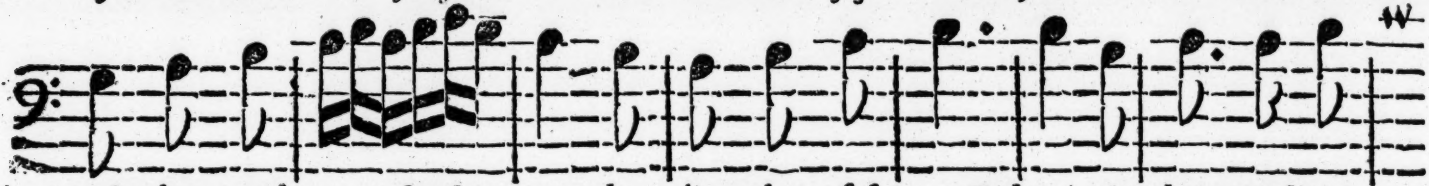
Lover, and succour the Fair; that si-lent and swift, si-lent and swift,



Lovers, and succour the Fair; that si-lent and swift,



si-lent and swift the lit-tle soft God, is here with a



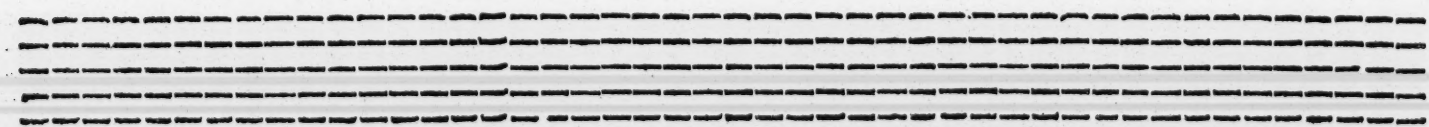
si-lent and swift the lit-tle soft God, is here with a



Wish, and is gone with a Nod, is here with a Wish, and is gone with a Nod.



Wish, and is gone with a Nod, is here with a Wish, and is gone with a Nod.



A Song set by Mr. Ralph Courtivelle.

W H Y fair Co—rin—na shou'd you grieve, why fair Co—rin—na shou'd

you grieve, why, why ah! why, why fair Co—rin—na why shou'd you grieve; whilst

wise—ly we im—plore the hap—piest hours, the Gods can give or mor—tals

can in—joy; let those whose Beauties are de—cay'd, their

loss of pow'r, their loss of pow'r be—moan, be—moan, be—moan, their

loss of pow'r bemoan; since Men are seldom cap—



tives, captives made, when that great Charm is gone, when



that great, great, great Cha — — — — — rm, great Charm is gone:



But you who dai — ly may



be — hold, whole mil — lions that a — dore, and by



in — dul — ging ev — 'ry hour, in — crease, increa —



— se the mighty store. Still live as free, still live as free,





still live as free from ev'ry care, that com—mon



passions move, as those that gaze, that gaze up—on you, are from



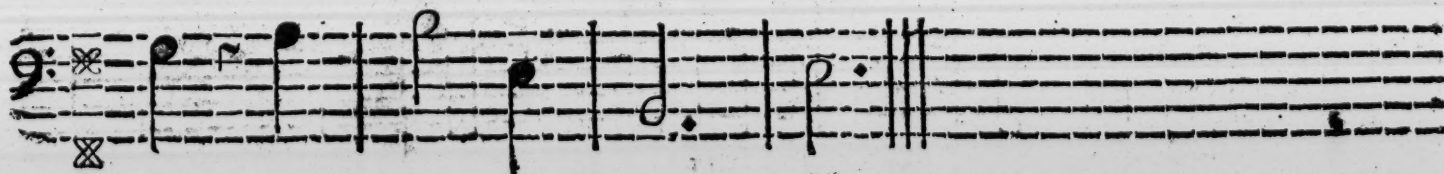
all de—signs, from all de—signs, de—signs but Love; from



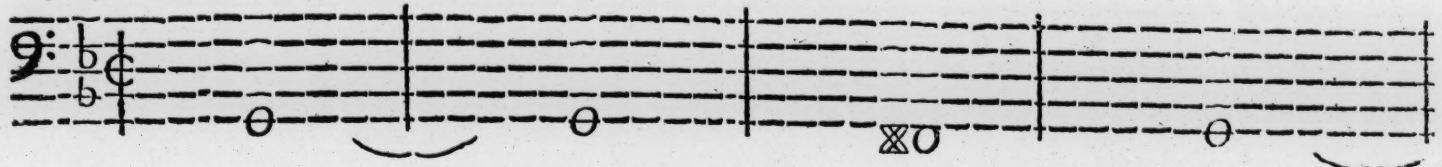
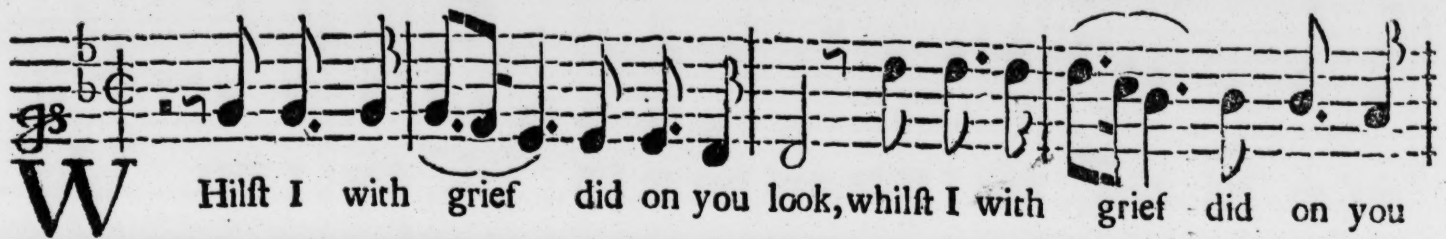
all ———— designs but Love, from all ————



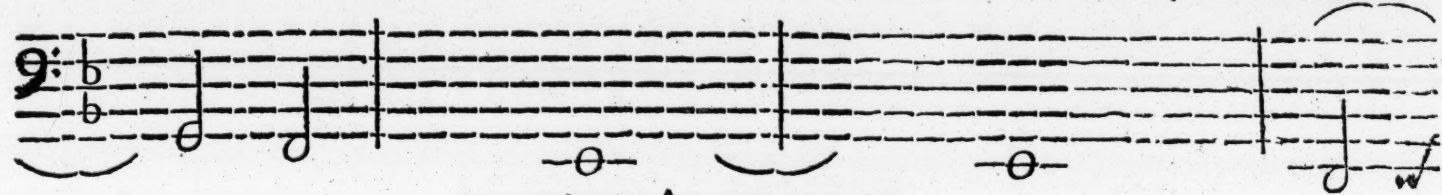
de—signs but Love.



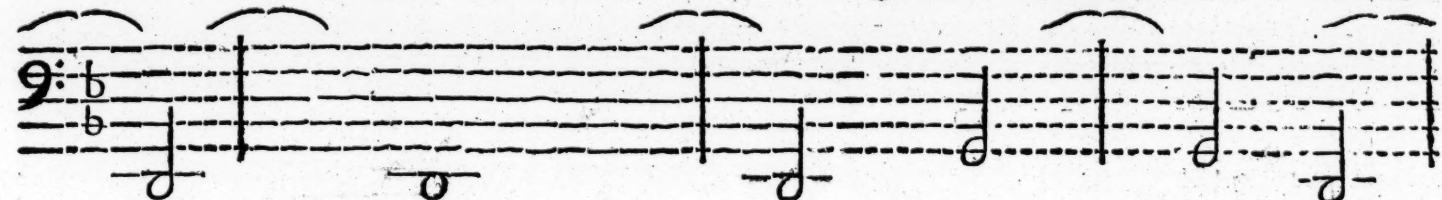
A Song on Mrs. Bracegirdle's Singing (*I Burn &c.*) in
the 2 Part of *Don-Quixote*. Set by Mr. Henry Purcell.



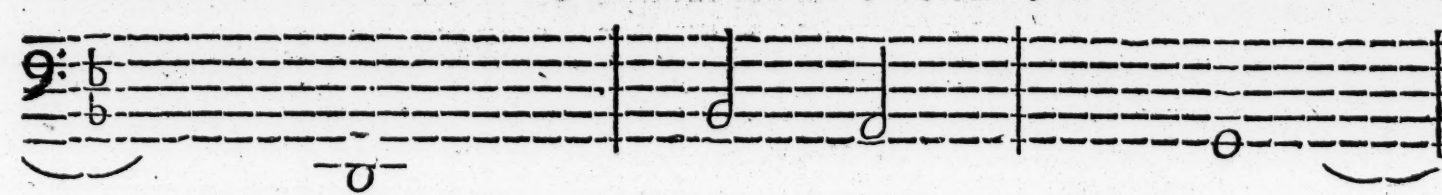
look, when Love had tur ————— n'd your Brain, from



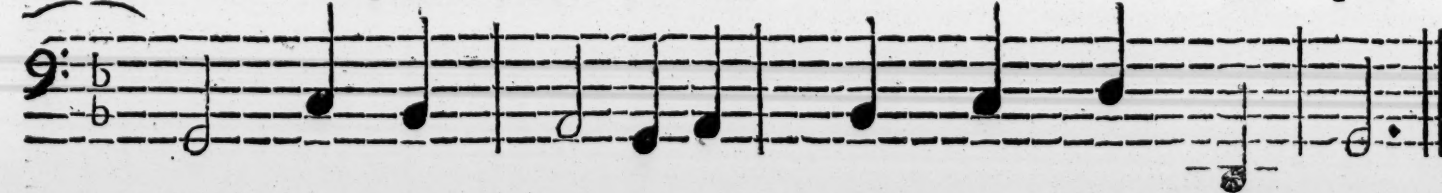
you I, I the con-ta ————— gion took, from you I, I the con-



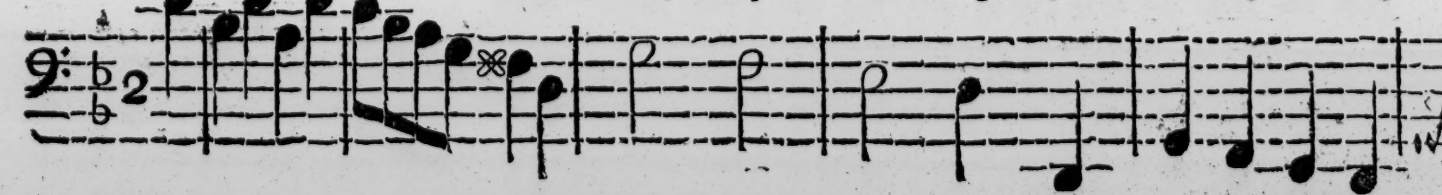
ta ————— gion took, and for you, for you bore

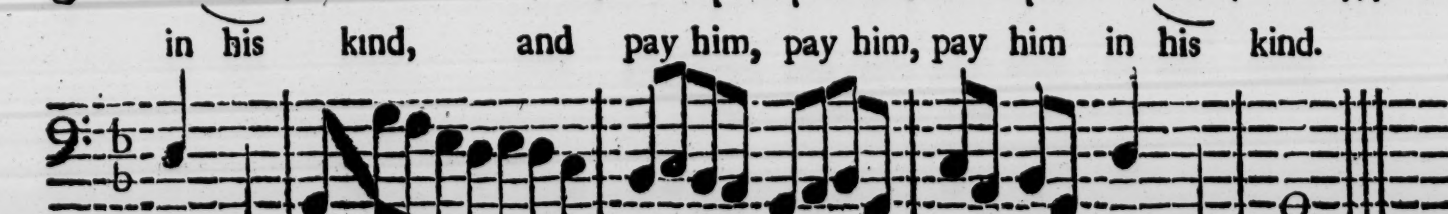
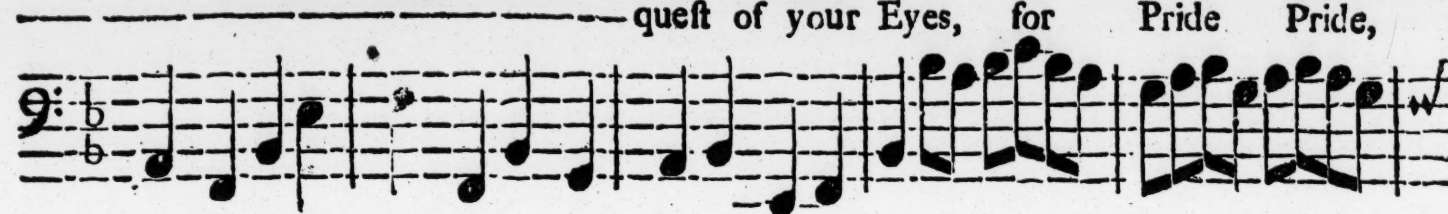
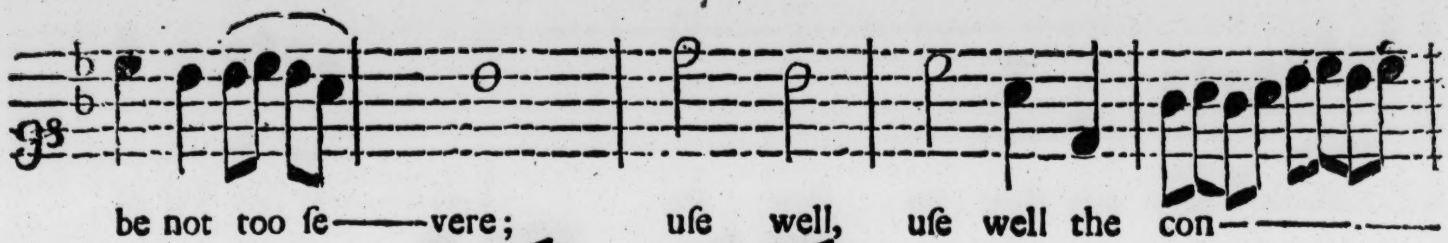


the pain, for you, for you bore ————— the pain:



Mar-cell, then your Lo-ver prize, and be not, be not,





A New Song set by Dr. Blow.

W Hilft you vouchsafe our thoughts to breath, whilst you vouch-

safe our thoughts to breath, Clo—e, whilst you vouchsafe, whilst you vouch-

safe our thoughts to breath, Clo—e, methinks they do themselves ex-cell;

whilst you vouchsafe our thoughts to breath, whilst you vouchsafe our

thoughts to breath, Clo—e, whilst you vouchsafe, whilst you vouchsafe our

thoughts to breath, Clo—e, methinks they do themselves ex—cell :

I

So sweet a softness they receive, they receive; fo

sweet a softness they receive, whilst from your Lips they flow, they

flow, while from your Lips they flow, while from your Lips they

The musical notation is a single line of music on a five-line staff. It begins with a bass clef (F-clef) and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are written above the staff: 'flow, while from your Lips they flow, while from your Lips they'. The notation ends with a double bar line and a fermata over the final note.

flow so well; Harsh and unpolish'd tho' they do ap—

—-pear, fo Sung, fo Sung they Ra— — — — — vish ev'n the

The musical notation for the vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter rest, then a quarter note C5, an eighth note Bb4, and a quarter note A4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. This is followed by a quarter rest, then a quarter note D4, an eighth note C4, and a quarter note Bb3. The melody continues with a quarter note A3, an eighth note G3, and a quarter note F3. This is followed by a quarter rest, then a quarter note E3, an eighth note D3, and a quarter note C3. The melody concludes with a quarter note Bb2, an eighth note A2, and a quarter note G2. There are two 'X' marks above the first and last measures of the vocal line.

ni—cest Ear; cou'd but poor mortals here be—low, cou'd but poor mortals

here be-low, sometimes Sing and always Love; cou'd but poor mortals here be-

—low, sometimes Sing, and always Love, and always Love; 'Twou'd some

Ear—nest on us bestow, of what the hap—py, hap-py, happy

do a—bove, of what the happy, hap-py, happy, the hap-py, happy

of what the happy do above, of what the hap-py do a—boue;



To Charm the Age, and to re form it too; This,

Clo-e, this, Clo-e, sure must be reserv'd for you.

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A Table of the SONGS contain'd in this Book.

A	Page.	I	Page.
<i>As Phœbus with heat pursue,</i>	7	<i>If Musick be the Food of Love,</i>	16
B		T	
<i>Beauty the painfull Mothers Pray'r,</i>	9	<i>The Cares, the Cares of Lovers,</i>	1
C		W	
<i>Chloe found Amyntas lying,</i>	2	<i>To Arms, to Arms Heroick Prince,</i>	19
F			
<i>Foolish Love be gone,</i>	3	<i>When Myra Sings, we seek the</i>	12



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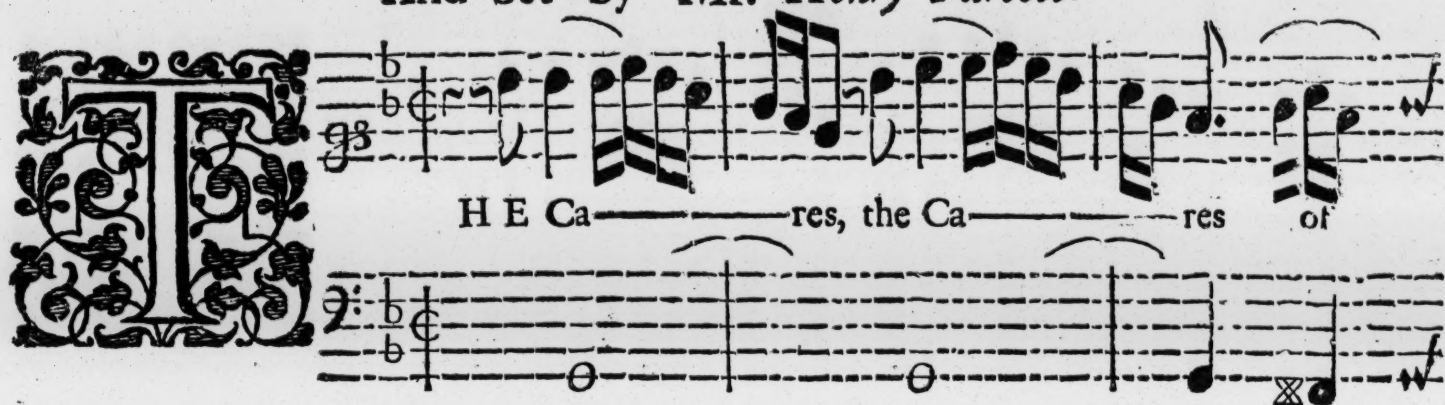
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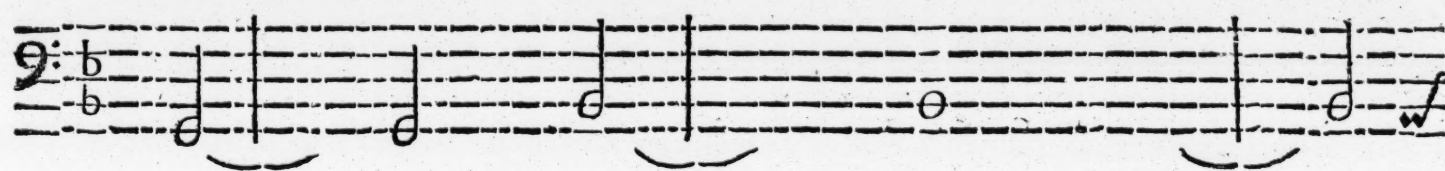
A Song (in *Timon of Athens*) Sung by the Boy,
And Set by Mr. Henry Purcell.



H E Ca—res, the Ca—res of



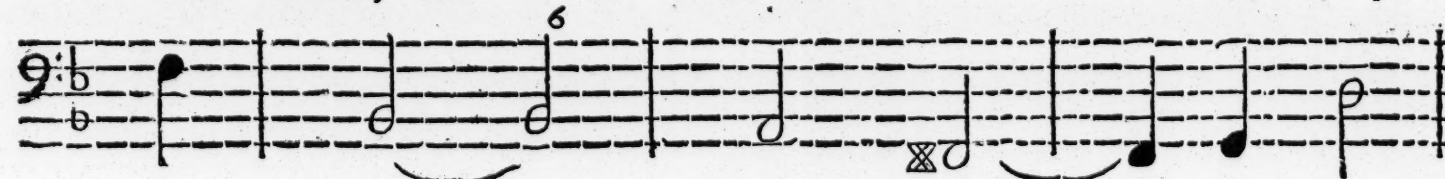
Lovers, their a—la—rmes, their




fighs, their Tears have pow'r



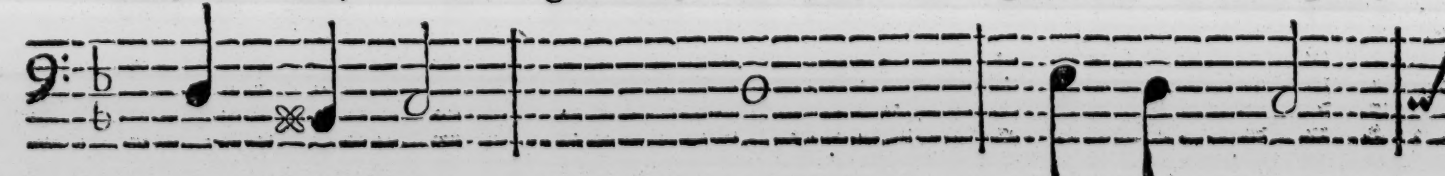

full Charms, and if so sweet their Tor—ment is, ye




Gods, ye Gods how ravishing, ye Gods, how ravishing, how ravishing the




blifs, so soft, so gen—tle, so soft, so gen—tle is their pain;



'tis ev'n a plea

sure to com—plain.

A Song set by Mr. John Gilbert.

Hlo—e found *A—myntas* ly—ing, all in Tears up—on the Plain; fighting
to him—self and crying, wretched I, to love in vain! Kifs me, Kifs me,
Dear, be—fore my dying; Kifs me once and ease my pain. *Rondeau.*

II.
Sighing to himself and crying,
Wretched I, to Love in vain:
Ever scorning and denying,
To reward your faithfull Swain;
Kifs me, Dear, before my dying,
Kifs me once and ease my pain.

IV.
Chloe laughing at his crying,
Told him that he lov'd in vain;
But repenting and complying,
When He Kis'd, She Kis'd again,
Kis'd Him up before His dying,
Kis'd Him up and eas'd His pain.

III.
Ever scorning and denying,
To reward your faithfull Swain:
Chloe, laughing at his crying,
Told him that he lov'd in vain;
Kifs me, Dear, before my dying,
Kifs me once and ease my pain.

A Song set by Mr. Courtivel.



Foolish love be gone,



foo—lish love be gone, be go—ne, be



gone, be gone, be gone said I; vain are thy attempts, vain are thy at—



—tempts, thy attempts on me; thy allurements, thy al—

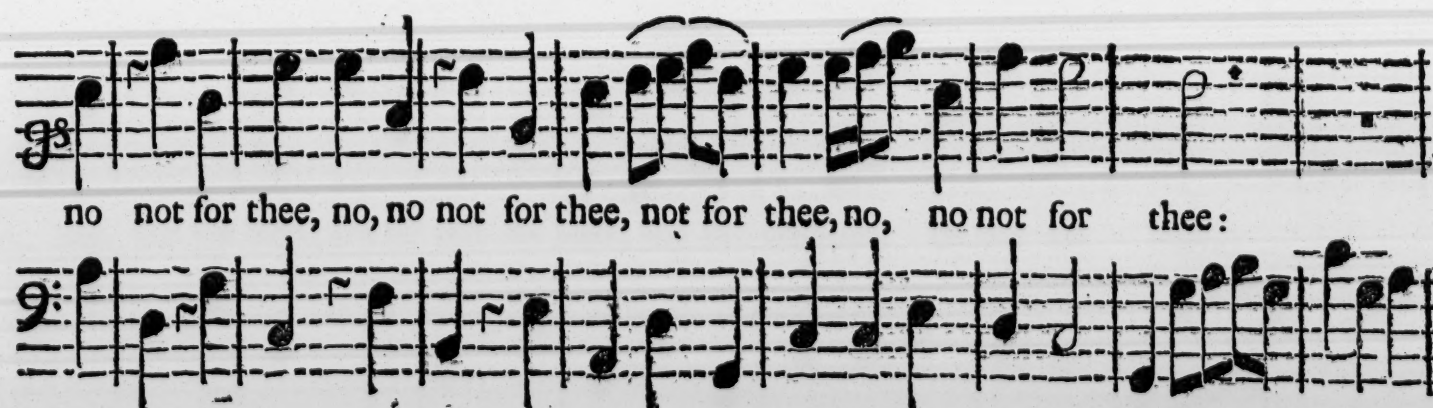


—lurements, thy al-lure—men—



—ts I de—fye: foo—lish love be





Sing from the repeat to the 1st. Close, which is at be gone said I; then go on with Love heard &c.



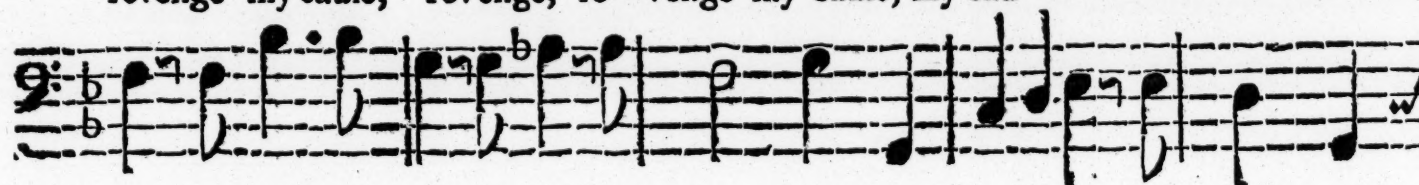
Love heard, Love heard, Love heard and straight



pre-par'd a dart, *Myra*, revenge my cause, *My-ra* revenge my cause,



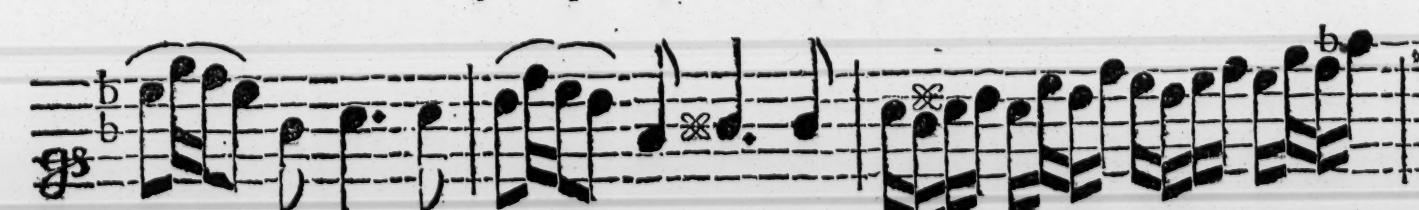
revenge my cause, revenge, re-venge my cause, my cau-



fe, my cause, said he, too sure, too sure, 'twas



aim'd, too sure, too sure 'twas aim'd, I feel, I fee ——— I the smart, it



rends my Brain, it rends my Brain, it rend ———





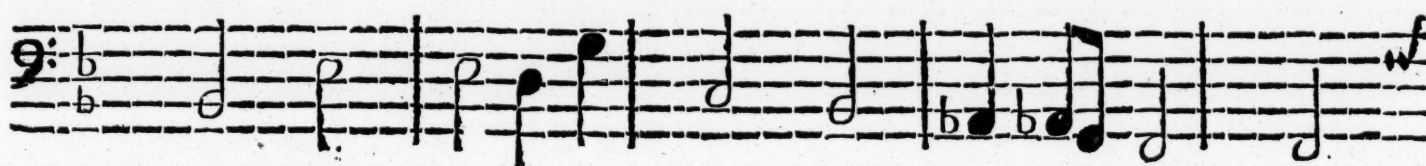
—s my Brain, and tea—res my Heart, tea—



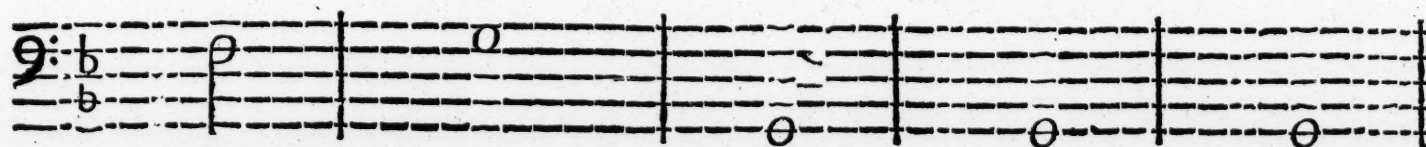
—res my Heart, tea—



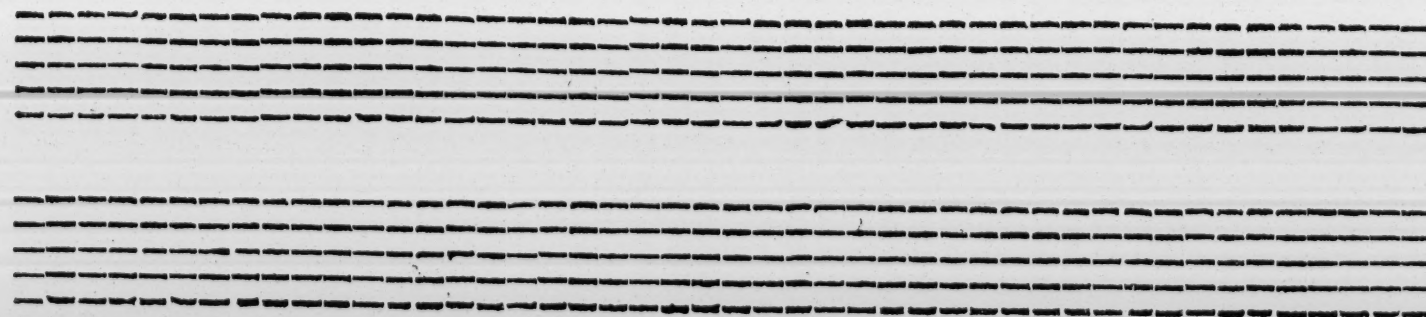
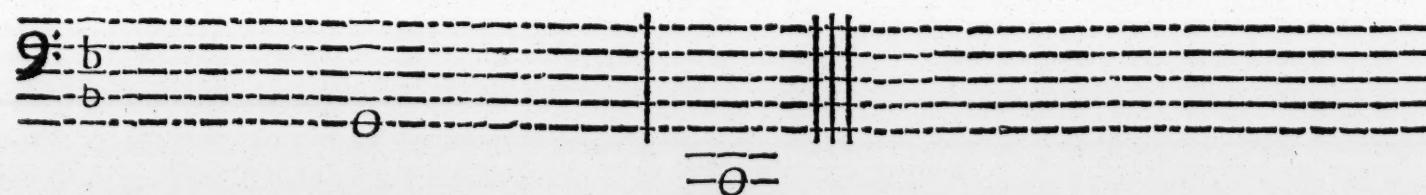
—ars my Heart; oh! Love, oh!—Love, oh!—



—Love, my con—que—rer, pi—ty, pi—ty, pi—ty, pi—

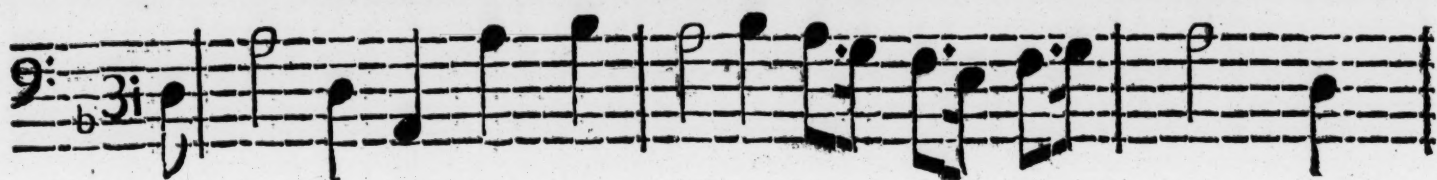


—ty me.



A Song set by Mr. Henry Hall, Organist at Hereford.





—d thee, *Jove's* Ar-ti-le-ry, like painted Fires, like paint-ed



—roun—d thee, *Jove's* Ar—til-ery, like painted Fires, like painted Fire—



fires shall shine; for 'tis but just, oh! sa—cred Tree, you shou'd from o-ther



—s shall shine; for 'tis but just, oh! sa—cred Tree,



flame—s be free, who have re—fist—ed, re—fist—ed



you shou'd from other flames be free, who have re—fist—ed re—fist—ed



mine, you shou'd from other flame — s be free, who have re—

mine, you shou'd from other flames be free, who have re—

lift—ed, re—lift—ed mine.

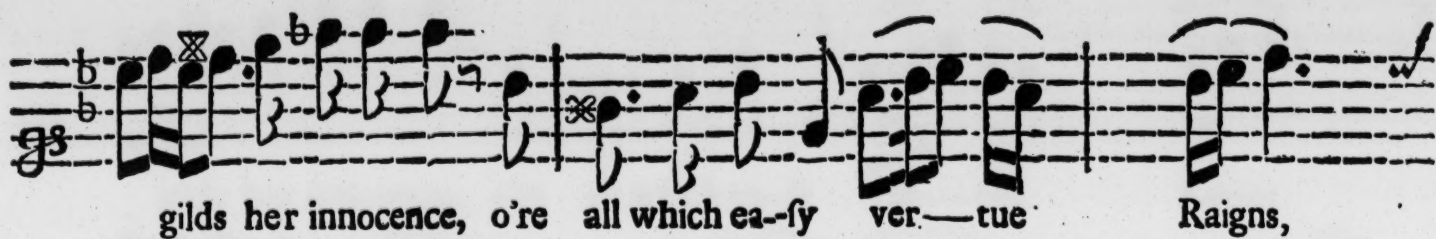
A Song set by Mr. *Henry Hall*, the Words by Mr. *Peter Senhouse*.

BEAUTY the pain — full Mothers Pray'r, the Lovers Theam,

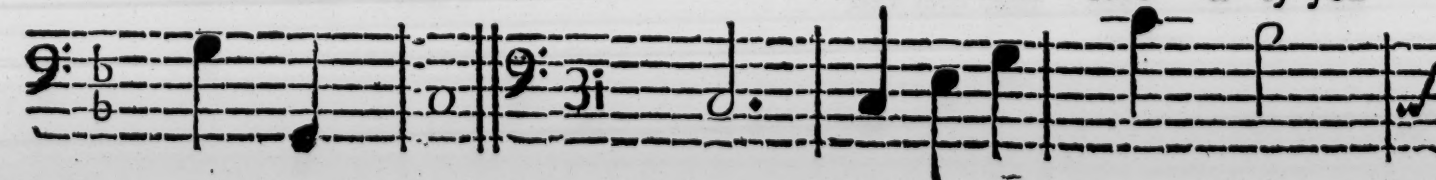
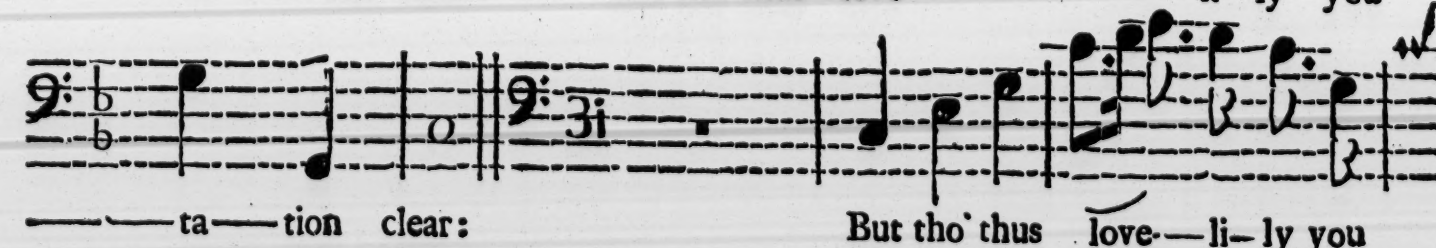
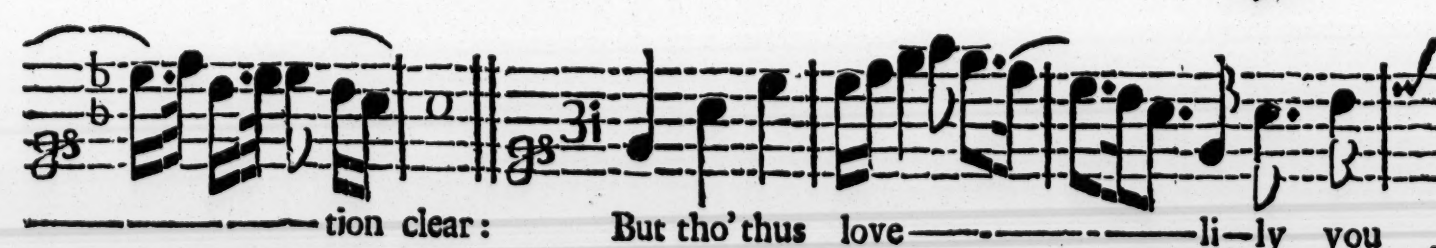
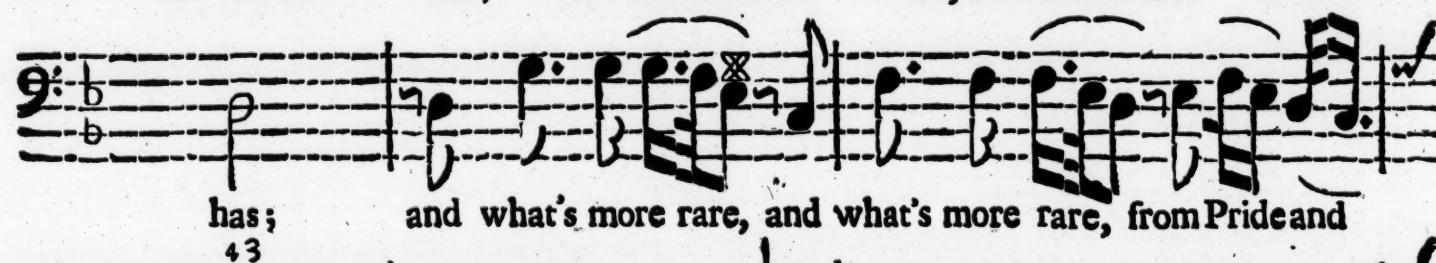
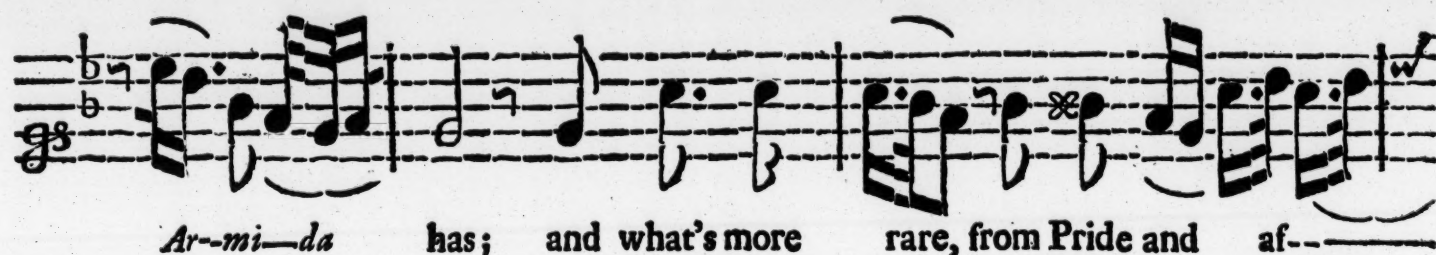
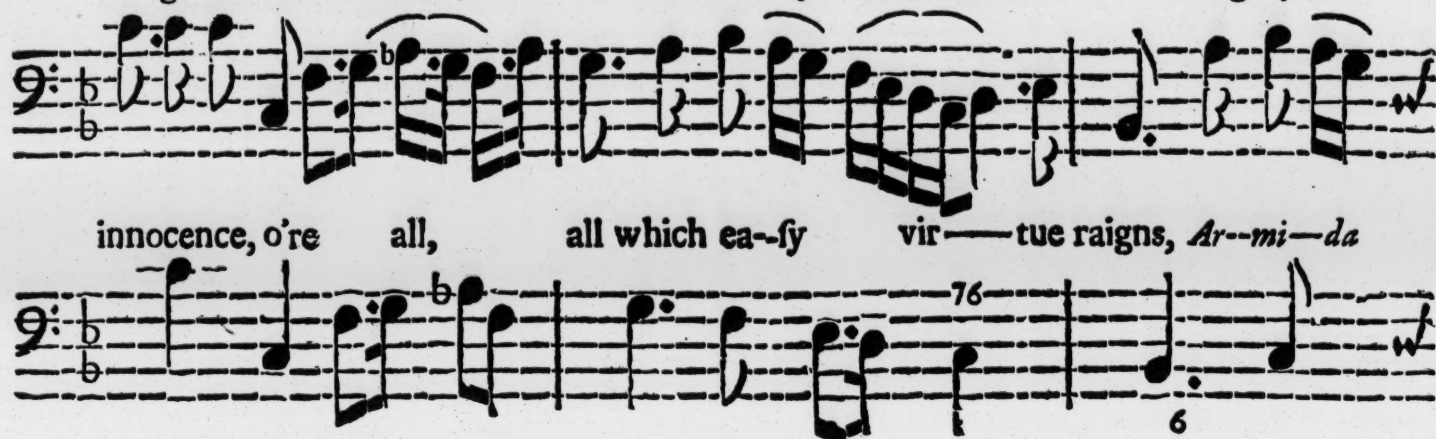
Beauty the pain — full Mo—thers Pray'r, the

the Vir — gins care; and Wit that

Lovers Theam, the Lovers Theam, the Virgins care; and Wit that gilds her



Rains,





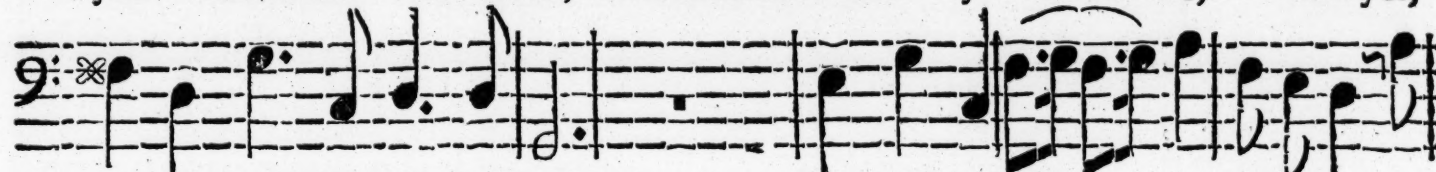
shine, Ar—mi—da you ——— 're but half di—vine : Ar—mi—da



shine, Ar—mi—da, Ar—mi—da you're but half di-vine : Ar—mi—da, Ar—



you — 're but half di—vine ; for Feinds can Beau—ty i—mi—tate, and yet,



—mi—da you're but half di—vine ; for Feinds can Beau — ty, i-mitate, and



and yet are Feinds, because, because they hate ; but wou'd you Love to



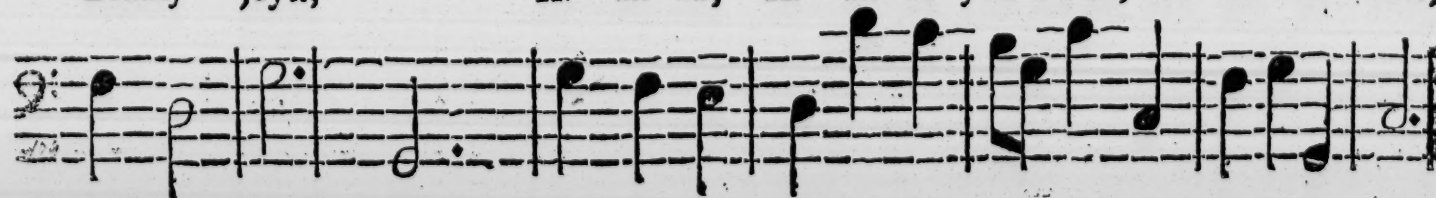
yet, and yet are Feinds be—cause they hate ; but wou'd you Love to



Beauty joyn, Ar—mi—da, you are all ——— di—vine,



Beauty joyn, Ar—mi—da, Ar—mi—da you are all, are all di—vine,



Soft.

Ar-mi-da, Ar-mi-da you are all

Ar-mi-da you're di-vine, Ar-mi-da, Ar-mi-da,

di-vine.

you were all, all, all di-vine.

A Two Part Song, set by Mr. Henry Purcell.

When Myra Sing—s, when Myra Sing—

When My-ra Sing—s, when My-ra Sing—

s we seek th'in—chant—ing

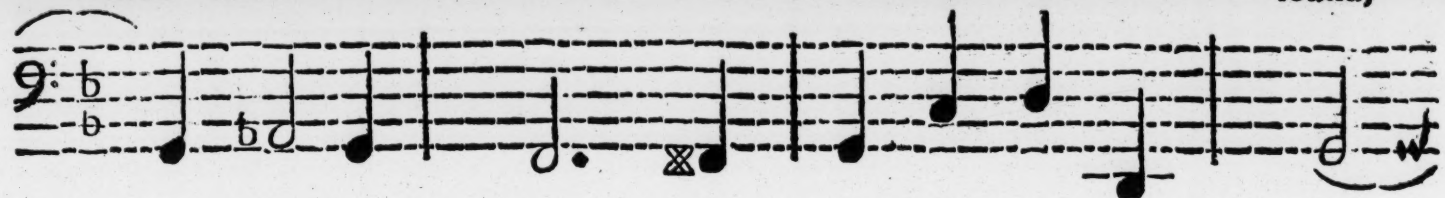
s we seek th'in—chant—ing found,



found, th'in—chant— ing found; and



th'in—chant— sound,



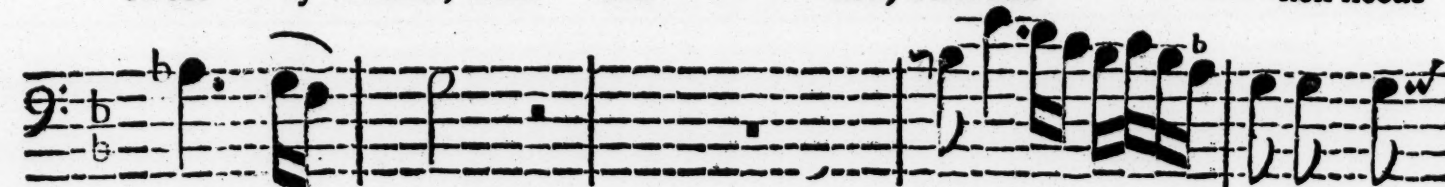
bleſs the Notes, and bleſs the Notes, which doe ſo ſweet—ly, ſo ſweet—ly, ſo



and bleſs the Notes, and bleſs the Notes which doe ſo ſweetly, ſo ſweet—ly, ſo



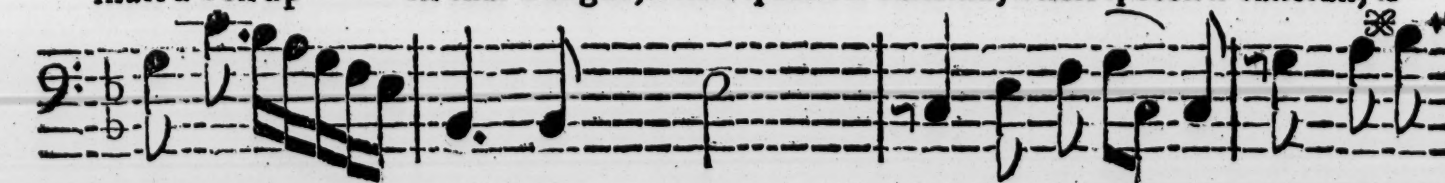
ſweet — ly wound ; what Mu — ſick, what Mu — ſick needs



ſweet — ly wound ; what Mu — ſick needs

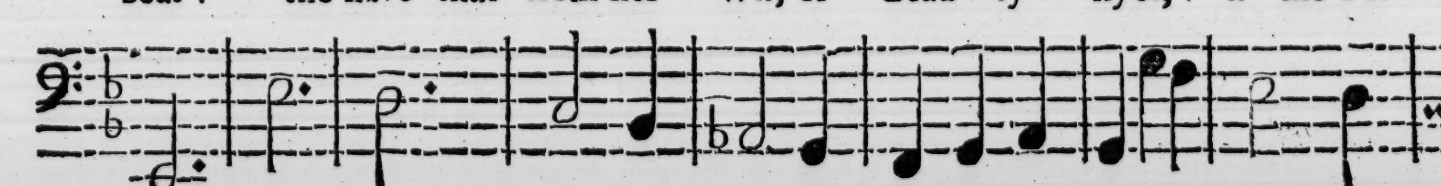
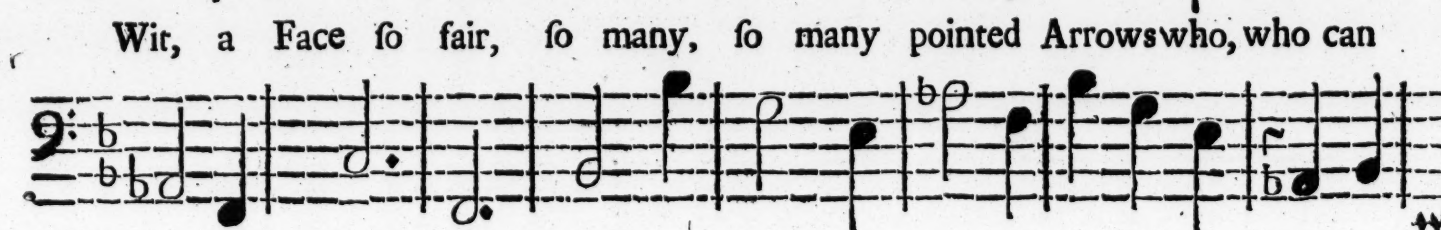
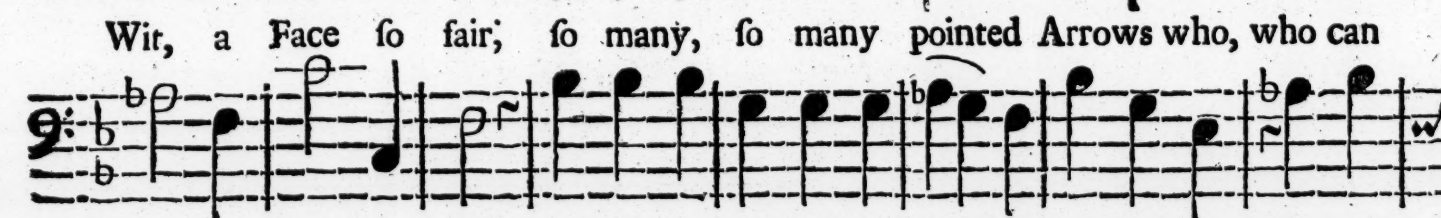
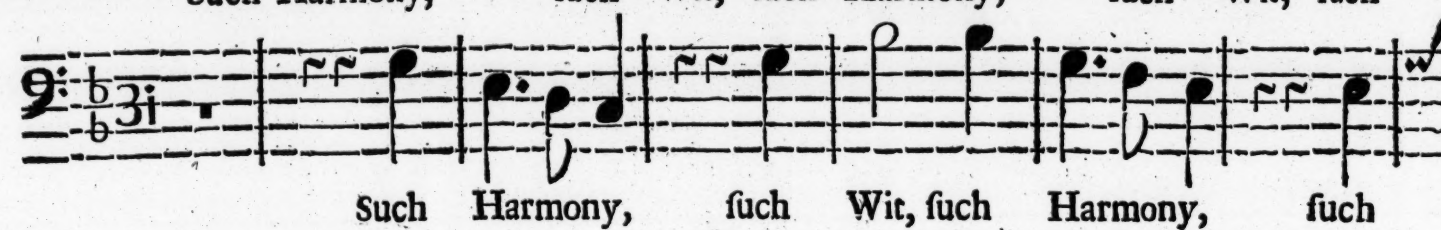


muſt dwell up — on that Tongue, whoſe ſpeech is tuneful, whoſe ſpeech is tuneful, is



muſt dwell up — on that Tongue, whoſe ſpeech is tuneful, whoſe ſpeech is







if she but reach him, but reach him with her Voice,



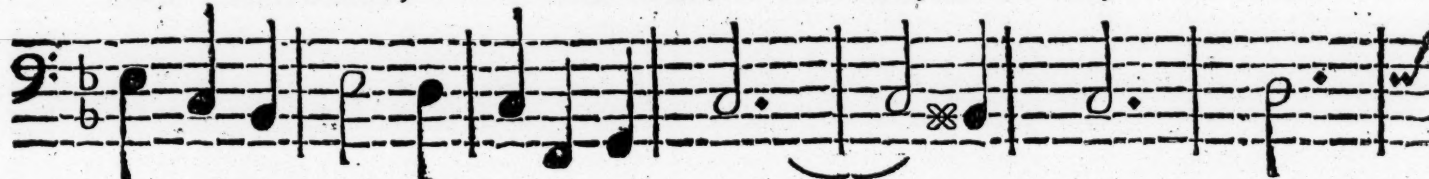
reach him, but reach him with her Voice, if she but reach him



if she but reach him with her Voice; he dies, he dies, he



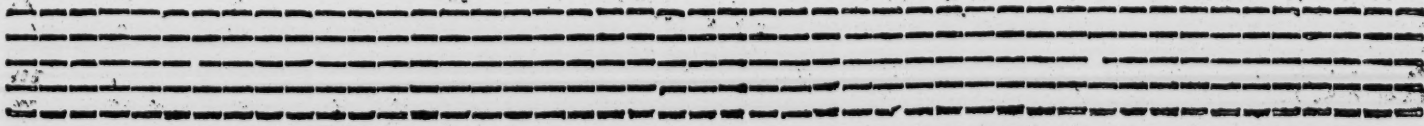
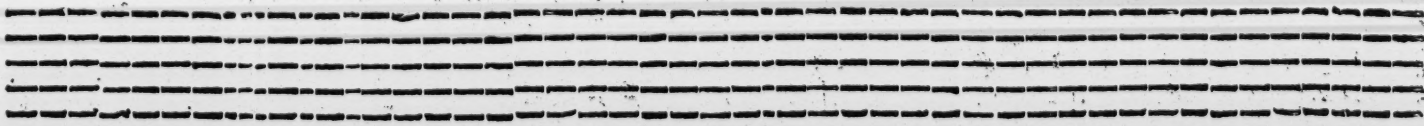
with her Voice; he dies, he dies, he dies, he



dies, he dies, he dies, he dies, he dies, he dies, he dies.



dies, he dies, he dies, he dies, he dies, he dies, he dies.



A Song set by Mr. Henry Purcell.

I F Musick, if Musick be the foo ————— d of Love, fingon, fing

on, fing on, fing on, fing, fi ————— ng

on, till I am fill'd with jo —————

—y, till I am fill'd with joy; for then my listning Soul you mo —————

—ve, for then my listning Soul you mo —————

—ve, you move, to plea —————

fures that can never, never

cloy ; your Eyes, your Meen, your Tongue de—clare, that you are

9: 

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures of music with various note values, including eighth and sixteenth notes, and rests. There are also some decorative or non-standard symbols, such as a cross-like symbol and a symbol resembling a stylized 'X' or 'Z'. The handwriting is fluid and characteristic of 18th-century musical notation.

Mu ————— sick ev'ry where, your

Eyes, your Meen, your Tongue de—clare, that you are Mu—

fick ev'ry where.

Pleasures in-vade both Eye and Ear, pleasures in-vade both Eye and Ear, so

A musical score for a lute, featuring a single staff with a G-clef and a key signature of one flat. The notation includes various rhythmic values and lute-specific symbols like crosses above notes.

fier ————— ce, fo fier —————



A musical score for a vocal line. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures of music, including eighth and sixteenth notes, and rests. The lyrics 'fier' and 'ce, fo fier' are written above the staff, aligned with the corresponding notes.



— ce the transports are, they wou — nd, so fier — ce the



transports are, they wound, and all my Senses feasted are, and all my Senses feasted



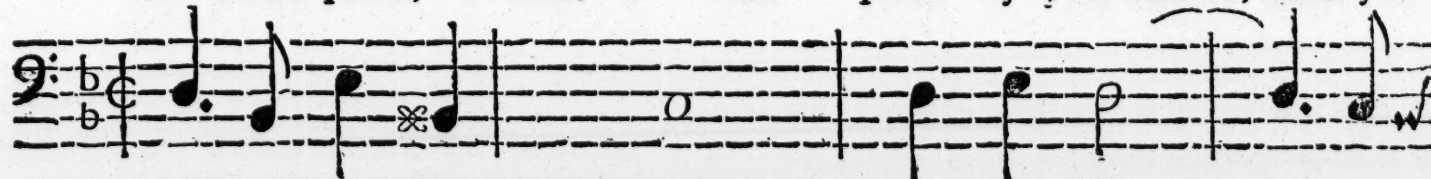
are; tho' yet the Treat is on-ly found, tho' yet the treat is on-ly



found, found, found, found, found, found is on-ly found;



sure I must perish, I must, I must perish by your Charms, unless you



fa — ve me in your Armes.



to Arms, to Arms,

to Arms, to Arms, to Arms, to

Arms He-ro ick Prince;

to Arms, to Arms, to Arms, to Arms, to Arms,

Glo — ry, like Love, has

pow'r — full Charms, — Glo —

6 76

ry, like Love, has pow'r — full

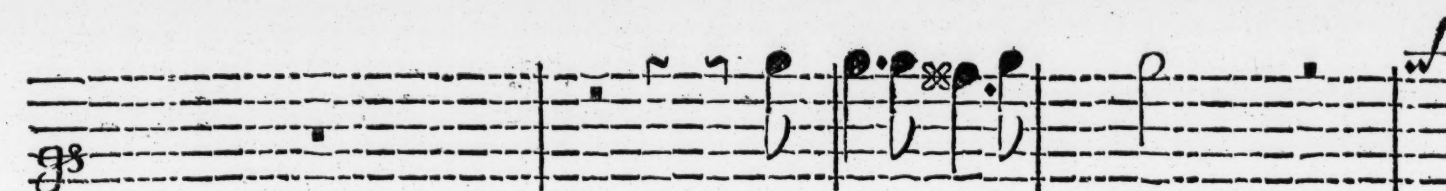
6 76

Charms; let Glo — ry, — let Glo —

65



—ry now thy Soul in — grofs, and re — com — pence its Ri —



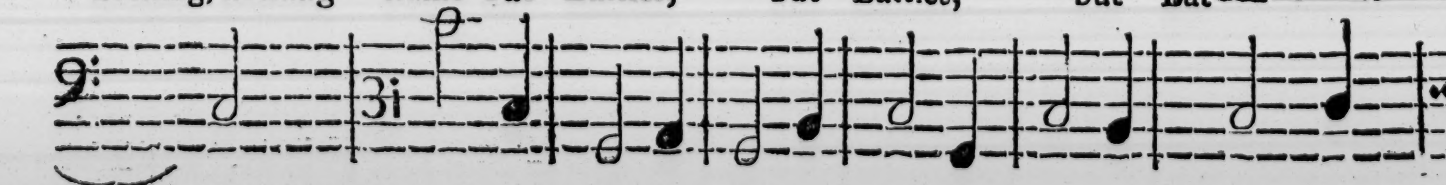
— vals lofs : Bid Trum — pets



found, bid Trum — pets found, fou — nd, and



nothing, nothing name but Battles, but Battles, but Bat —

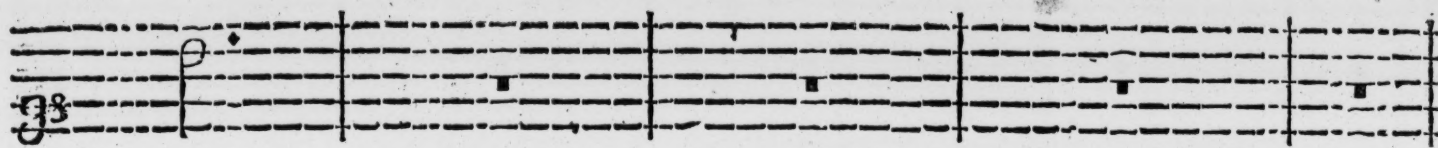


First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with quarter and eighth notes. The system concludes with a double bar line and a repeat sign.

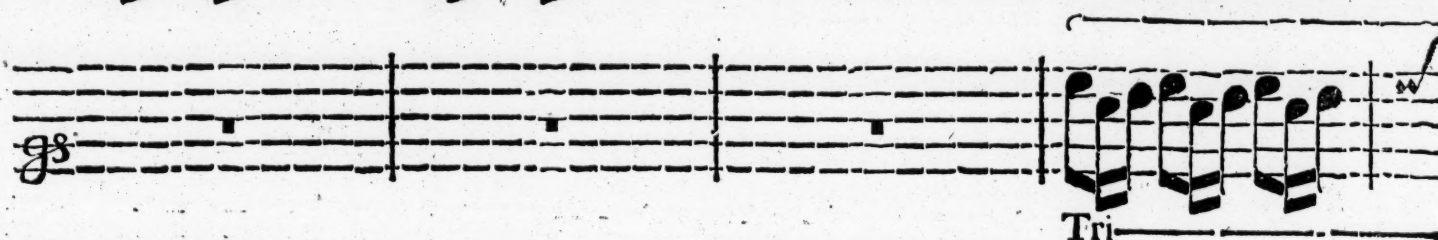
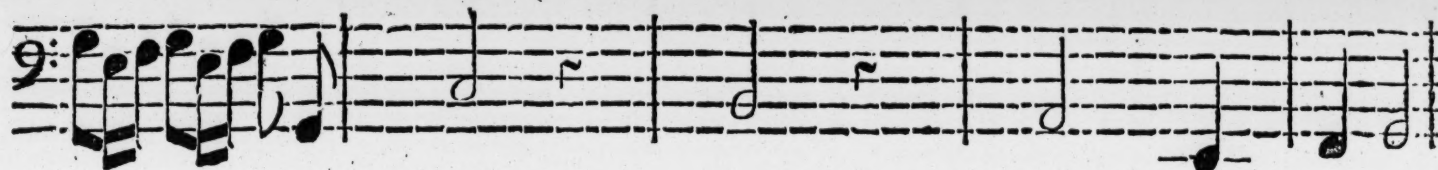
Second system of musical notation. The treble staff has lyrics "rles," and "Con" written below it. The bass staff has lyrics "quests," and "Tri umphs," written below it. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The treble staff contains a melodic line. The bass staff contains a supporting line. The system concludes with a double bar line and a repeat sign.

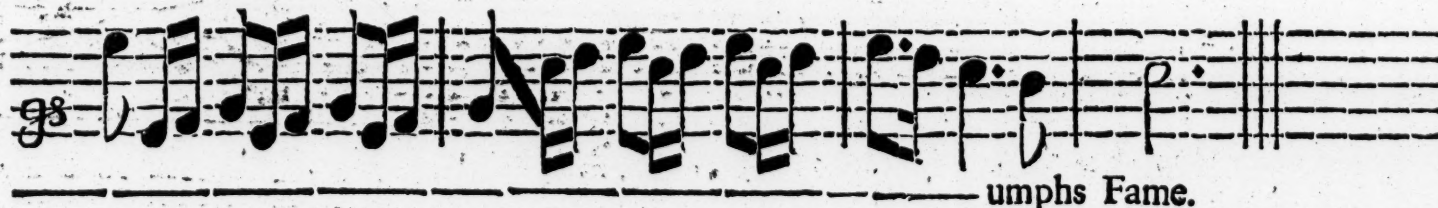
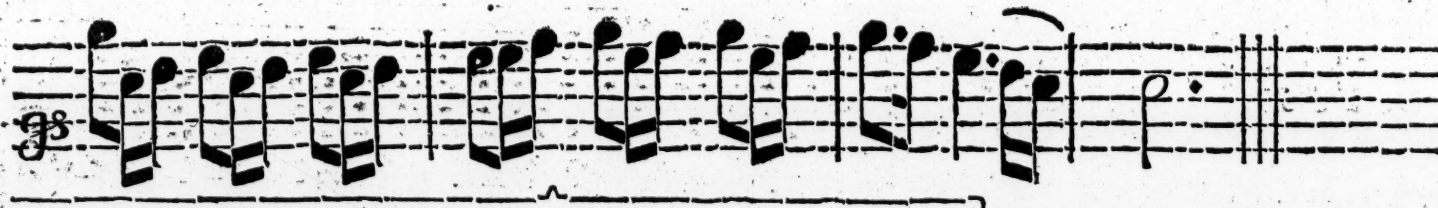
Fourth system of musical notation. The treble staff has lyrics "umphs" and "Fame," written below it. The bass staff contains a supporting line. The system concludes with a double bar line and a repeat sign.



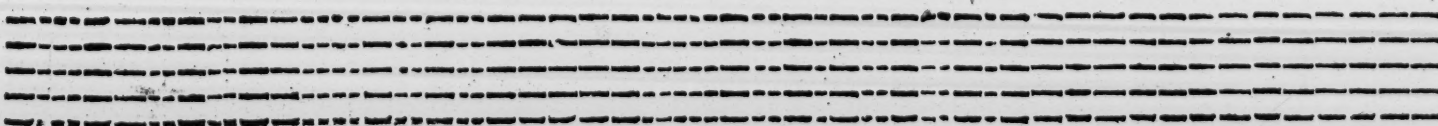
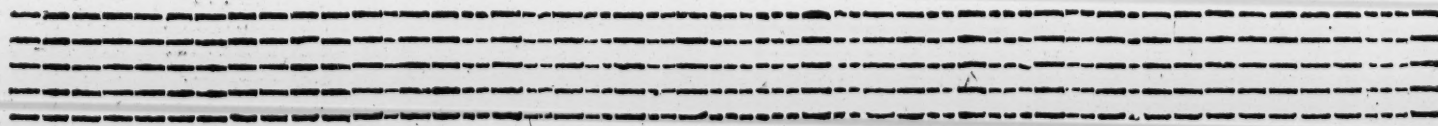
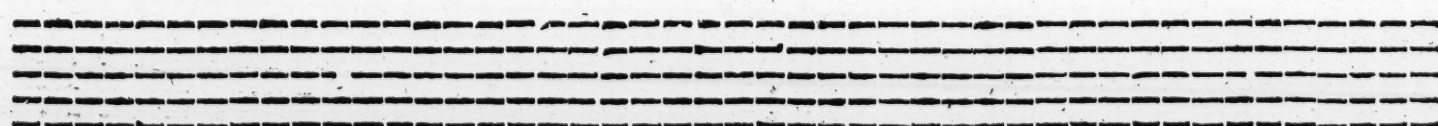
Tri ————— umphs,



Tri



umphs Fame.



F I N I S.

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A Table of the SONGS contain'd in this Book.

C		Page.	O		Page.
Celia has a thousand Charms,		19	Oh! how you protest and solemnly lye,		1
D					
Dear, dear, pritty, pritty Youth,		4	Oh! oh! lead me to some peacefull Gloom,		6
F			S		
Fair Belinda's youthfull Charms,		18	Stretcht in a dark and dismal Grove,		8
H			T		
How happy, how happy is she,		22	'Twas within a furlong of Edenborough Town,		2
I			Too well I fear Alexis knows,		10
Jack thou'rt a Toaper,		12	Take not a Womans anger ill,		21
M			Y		
Man, Man, Man is for the Woman made,		3	You say 'tis Love creates the pain,		13

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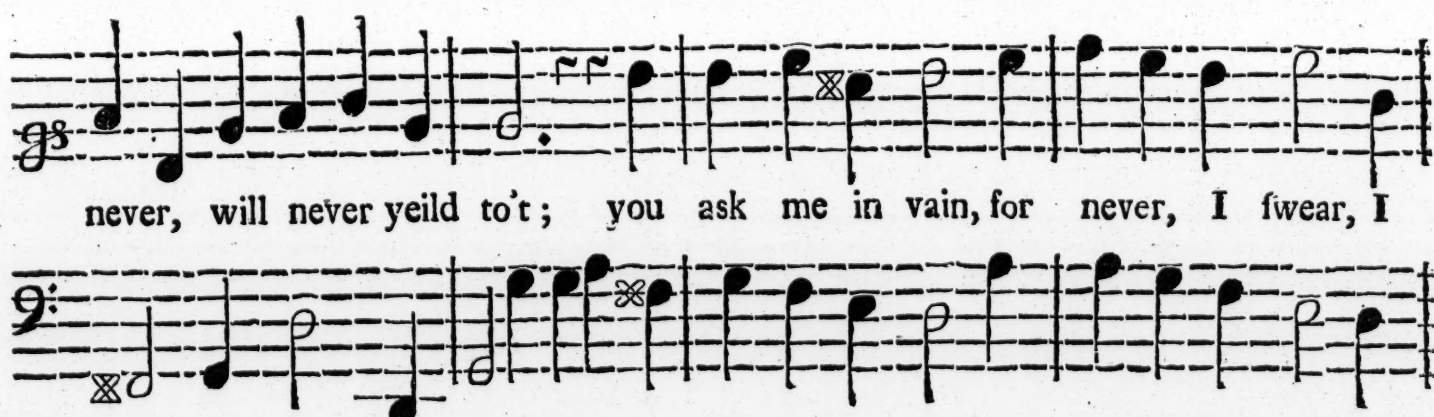
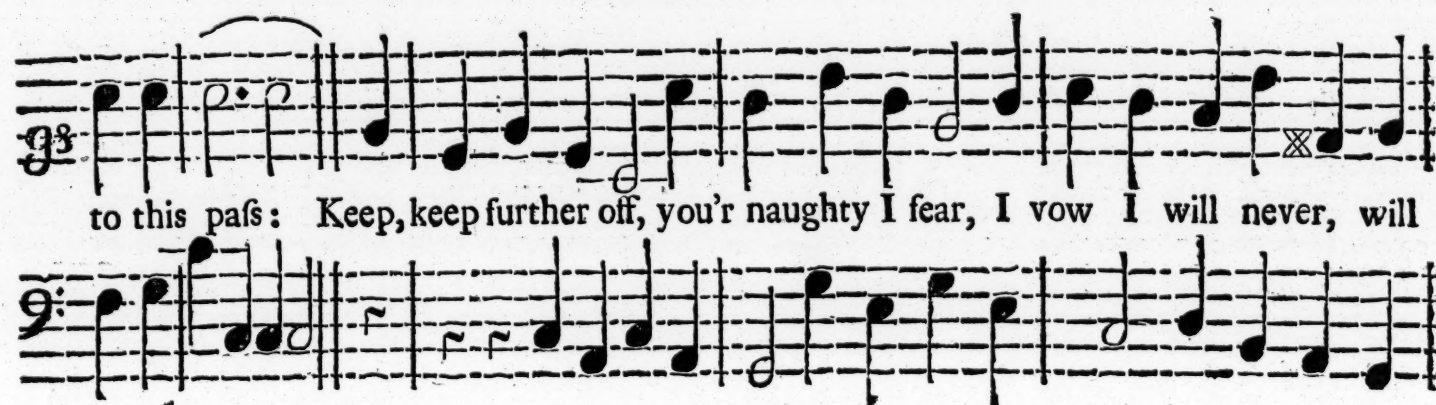
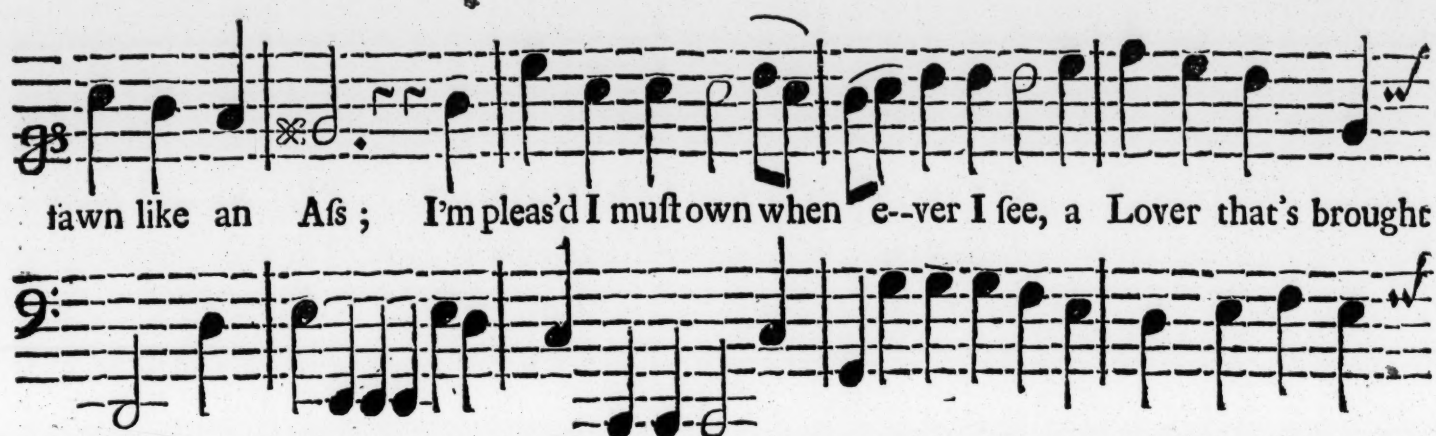
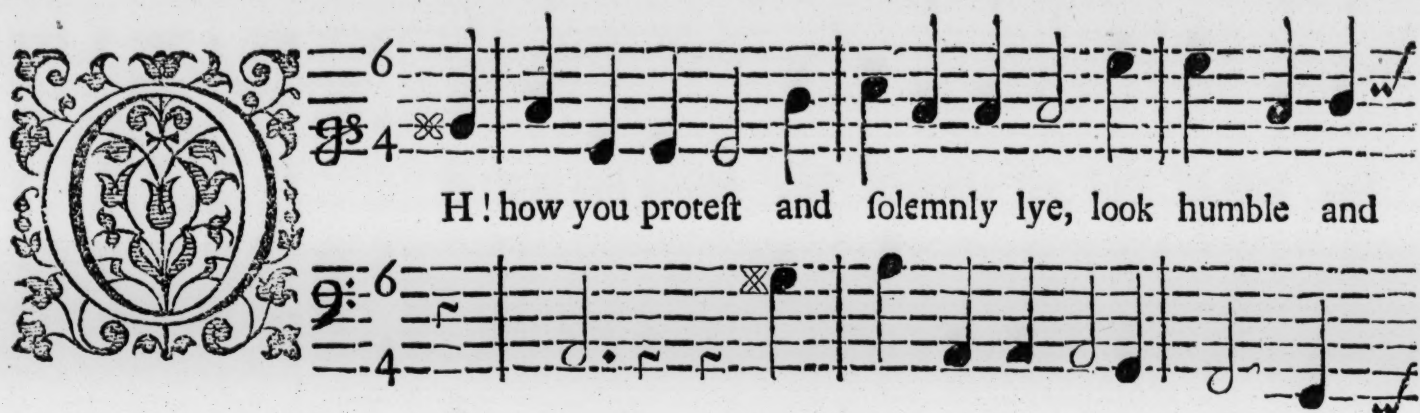
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A Song in the *Mock-Mariage*, Sung by Mrs. Knight.

II.

For when the Deed's done how quickly you go,
 No more of the Lover remains;
 In hast you depart what-e'er we can do,
 And stubbornly throw off your Chains:
 Desist then in time, let's hear on't no more,
 I vow I will never, will never, will never yeild to't;
 You promise in vain, in vain you adore,
 I never, no never, I never, no never, I never, no never I yeild to't.

I Was with-in a furlong of *Edenborough* Town, in the Re-fie time of year when the

Grafs was down; bonny *Jocky* Blith and Gay, said to *Jenny* making Hay, let's

fit a little (Dear) and prattle, 'tis a foultry Day: He long had Courted the

Black-browd Maid, but *Jocky* was a Wagg and wou'd ne'er consent to Wedd, which

made her Pish and Phoo, and cry out it will not do, I cannot, cannot, cannot,

wonnot, wonnot buckle too.

II.

He told her Mariage was grown a me'er Joke,
And that no one Wedded now but the scoundrell folk,
Yet my dear thou should'est prevail, but I know not what I aile;
I shall dream of Clogs, and silly Doggs with Bottles at their taile;
But I'll give thee Gloves and a Bongrace to wear,
And a pritty Filly-foal, to ride out and take the Air,
If thou ne'er wilt Pish nor Phoo, and cry it ne'er shall doe;
I cannot, cannot, &c.

III.

That you'l give me Trinkets, cry'd she, I believe,
But ah! what in return must your poor *Fenny* give,
When my Maiden Treasure's gone, I must gang to *London-Town*,
And Roar and Rant, and Patch and Paint, and Kiss for half a Crown;
Each Drunken Bully oblige for pay,
And earn an hated Living in an odious fulsom way,
No, no, no it ne'er shall doe, for a Wife I'll be to you,
Or I cannot, cannot, &c.

A Song in the *Mock-Mariage*, Sung by *Mis Cross*.

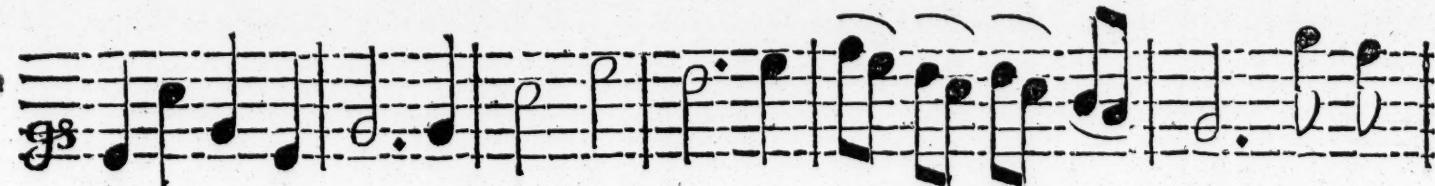
Set by *Mr. Henry Purcell*.



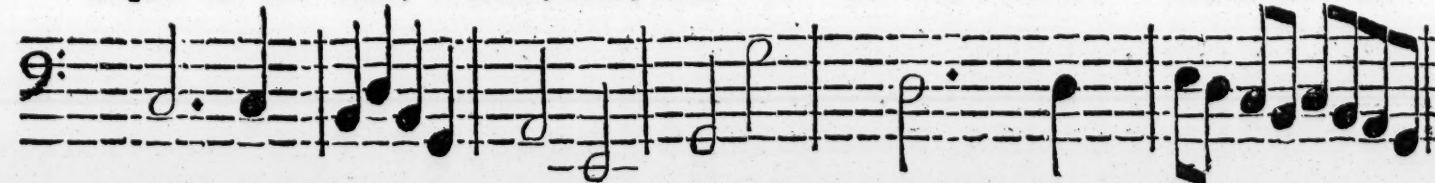
MAn, Man, Man is for the Woman made, and the Woman made for Man; As the



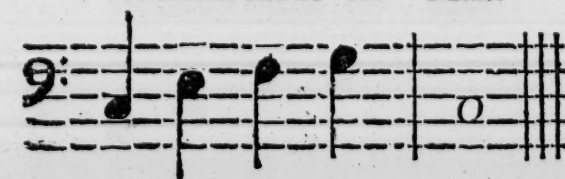
Spur is for the Jade, as the Scabbard for the Blade, as for digging is the Spade, as for



Liquor is the Can, so Man, Man, Man is for the Woman made, and the



Woman made for Man.



II.

As the Scepter to be sway'd,
As for Night's the Serenade,
As for Pudding is the Pan,
And to cool us is the Fan,
So Man, &c.

III.

Be she Widdow, Wife or Maid,
Be she Wanton, be she Stay'd,
Be she Well or Ill Array'd,
Whore, Bawd, or Harridan,
Yet Man, &c.

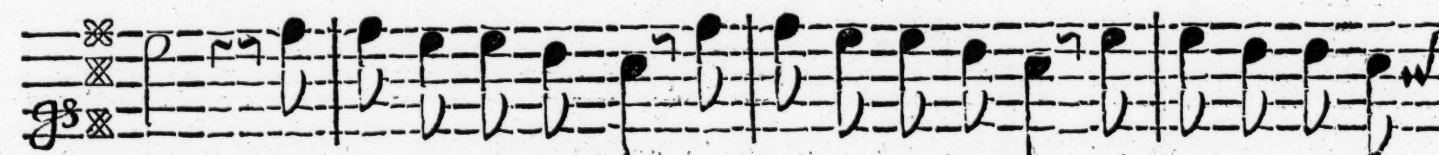
A New Song in the *Tempest*, Sung by *Mis Cross* to her Lover, who is supposed Dead. Set by *Mr. Henry Purcell*.



Dear, dear, pritty, pritty, prit-ty Youth,



dear, pritty, pritty, prit-ty Youth, unvail, unvail your Eye, unvail, unvail your



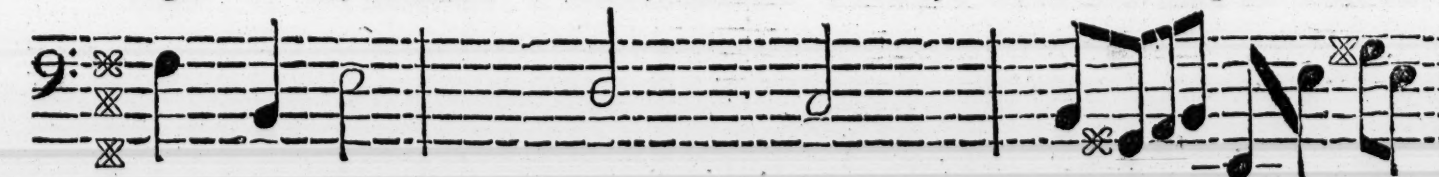
Eye; how can you, can you sleep, how can you, can you sleep, how can you, can you



sleep, when I, when I am by, when I, when I am by? Were I with you all



night to be, methinks I cou'd, methinks I cou'd, I cou'd from sleep be free, me-

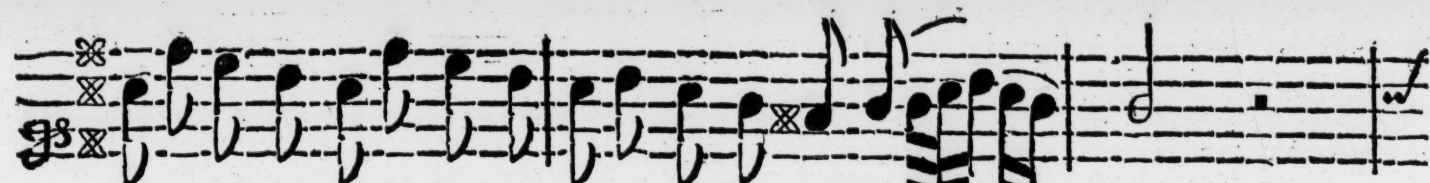


-thinks I cou'd, methinks I cou'd from sleep, I cou'd from sleep be free:





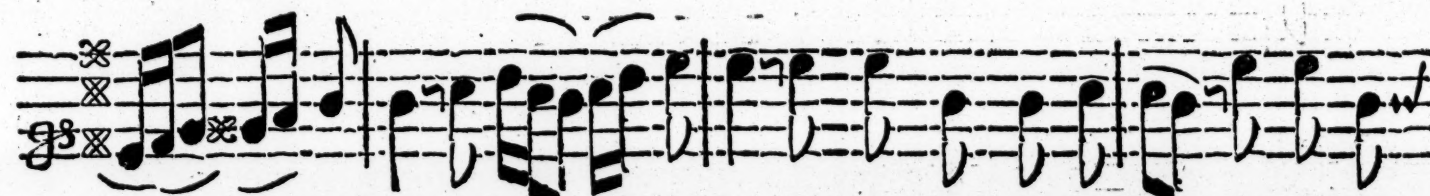
a — las, a — las my Dear, you'r cold, cold as stone, you must no longer;



no, no longer, no, no longer, no, no longer, longer lye a — lone;



but be with me my Dear, my Dear, Dear, Dear, but be with me my Dear, and



I in each Arm, and I in each Arm will hugg you, hugg you close, will hugg you,



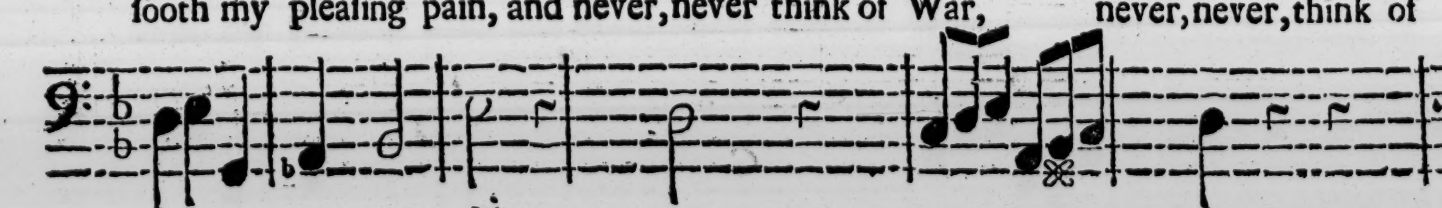
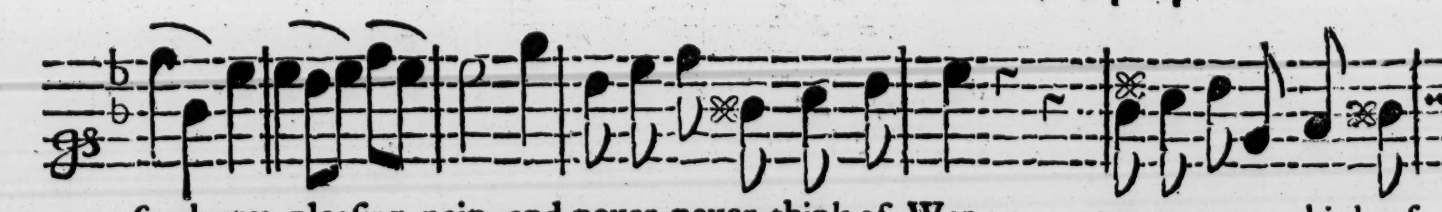
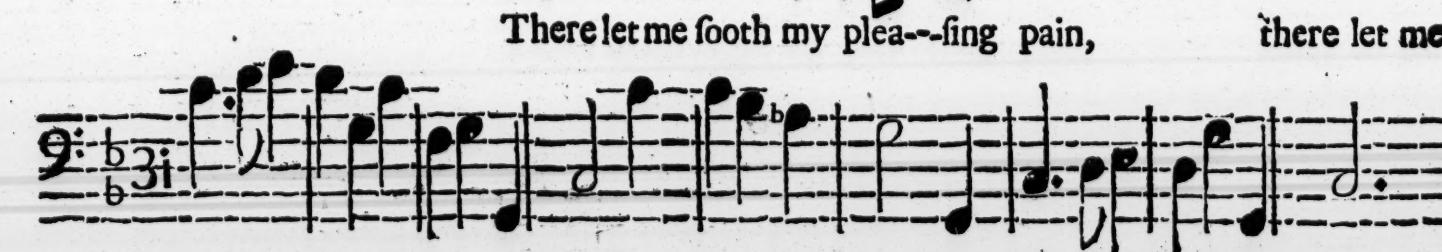
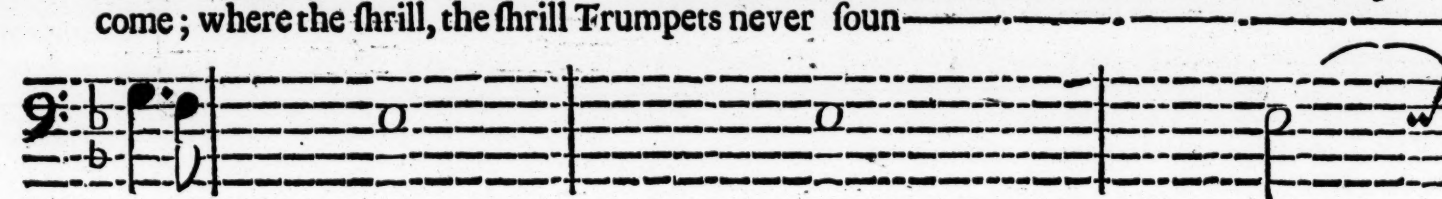
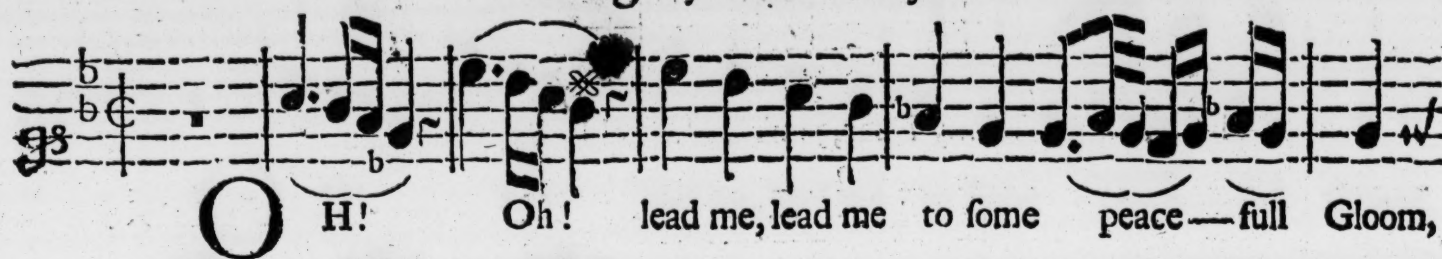
hugg you close, hugg you close and keep you warm, will hugg you, hugg you



close, will hugg you, hugg you close, hugg you close and keep you warm.



A Song in the Trageby of *Bonduca*, set by Mr. *Purcell*.
Sung by Miss *Crofts*.



War, never, never think of War, never, never, never, never, never

think of War a--gain : what glo--ry, what glo--

ry, what glo--ry can, can a Lover have to conquer, to con

quer, yet be still a slave, what glo--ry, what glo--

ry can a Lo--ver have, to conquer, to conquer, to conquer,

yet be still, still a slave, yet, yet be still, yet, yet be still, yet, yet be still, still a slave?

A Song in the 5th. Act of *Pyrrhus*, Sung by Mrs. Hud-
son. Set by Mr. John Eccles.



S Tretch'd in a dark and dif-mall Grove, a poor a—bandon'd hopeless



Maid; thinking on her de—part—ed Love, cry'd whither, ah!



whither wou'd Am—bi—tion lead: From the dear joys that



Love can give, from the soft cir—cle of my Arms, He



ru—fhes to the fa—tal feild, Mi—sta—ken Swain has



dan—gers, Charms, has dangers, dan—gers, Charms:





Lovers with scorn and hatred curst, when



all their passion fail'd to move, found out this ty—rant ho—nour



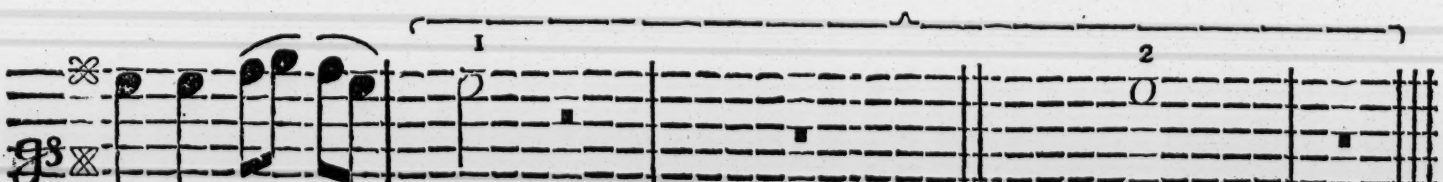
first in pure revenge to ru—ine Love, in pure revenge to



ru—ine Love, found out this ty—rant ho—nour first, in



pure revenge to ru—ine Love, in pure revenge to



ruine, ru—ine Love.

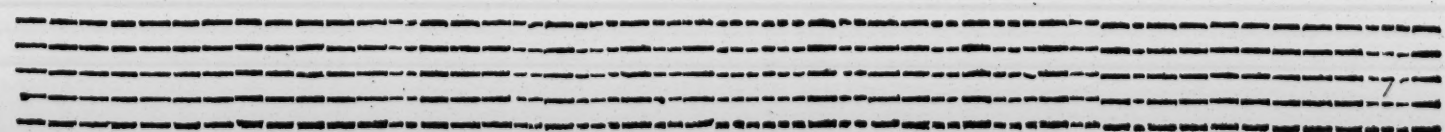
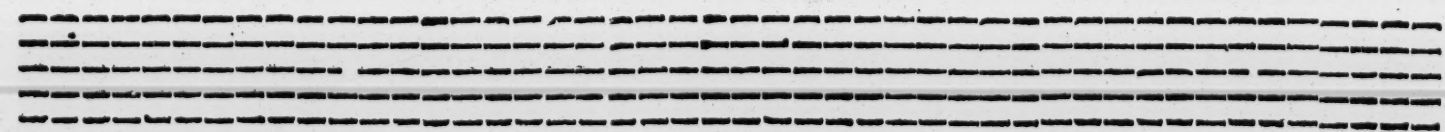
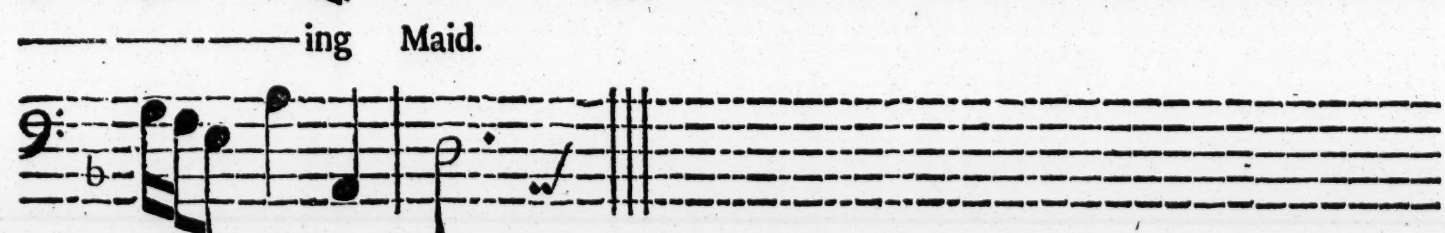
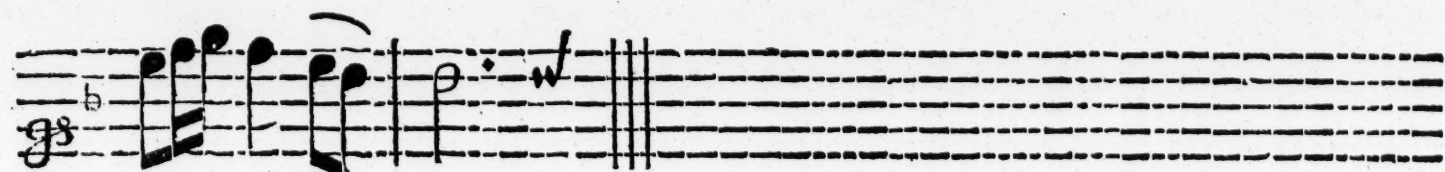
Love.



A New Song Set by Mr. John Freeman.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the notes, with some words connected by hyphens. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano). There are also some 'X' marks on the staff, possibly indicating specific notes or measures.

T OO well I fear A—lex—is knows, his con—quest o'er my
 ten—der heart; in vain I wou'd the flame op—pose, in
 vain I wou'd the flame op—pose, in vain I wou'd, in
 vain con—temn the fa—tall dart: But love
 too subtl'y does in—vade, but love too subtl'y
 does in—vade, oh! help, help, oh! oh! help, help, oh! help



A New Catch in the Tragedy of *Bonduca*.

Set by Mr. Henry Purcell.



*J*ack thou'r't a Toaper, *J*ack thou'r't a thour't a Toaper, let's have tother Quart ; Ring,



ring, ring, ring, ring, ring, ring, ring, ring, we'er so sober, so sober, so sober



'twere a shame to part; None but a Cuckold, a Cuckold, a Cuckold, a Cuckold



Bully'd by his Wife, for coming, coming, coming, coming, coming, coming, coming,



coming, coming, coming, coming, coming late, fears a Do--me--tick



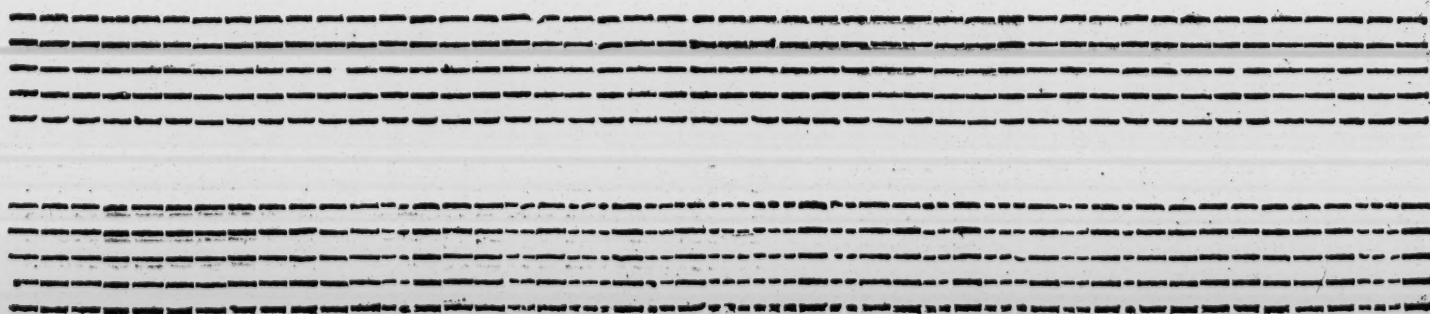
Strife ; I'm free, I'm free and so are you, so are you, so are you too, call

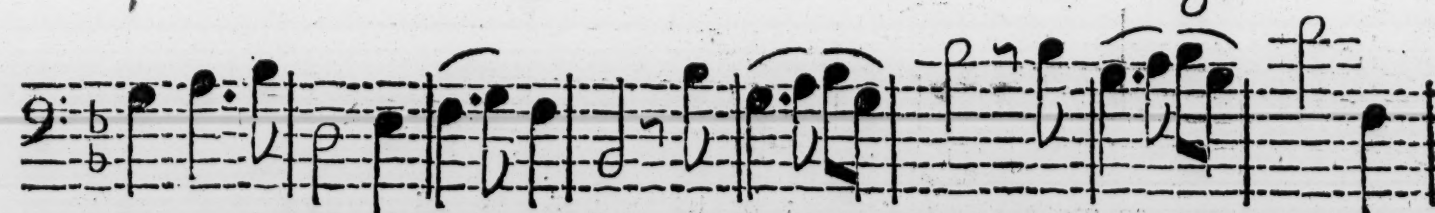
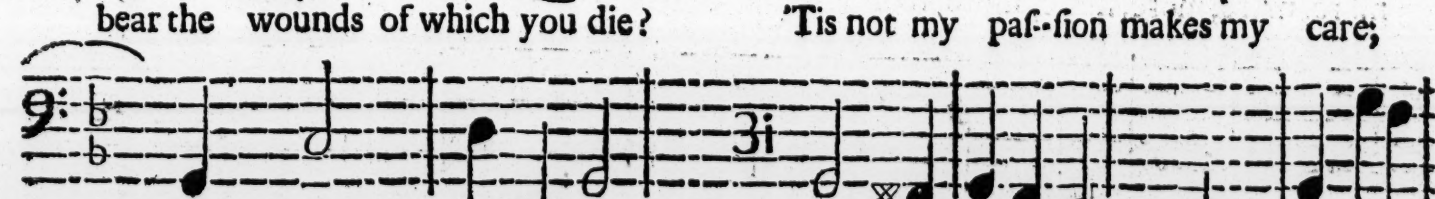
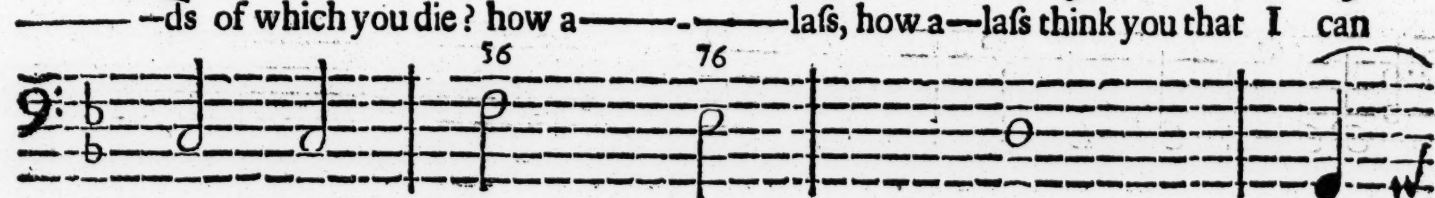
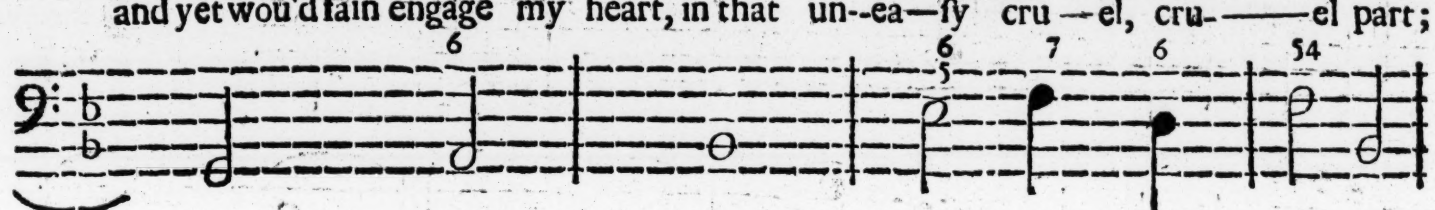
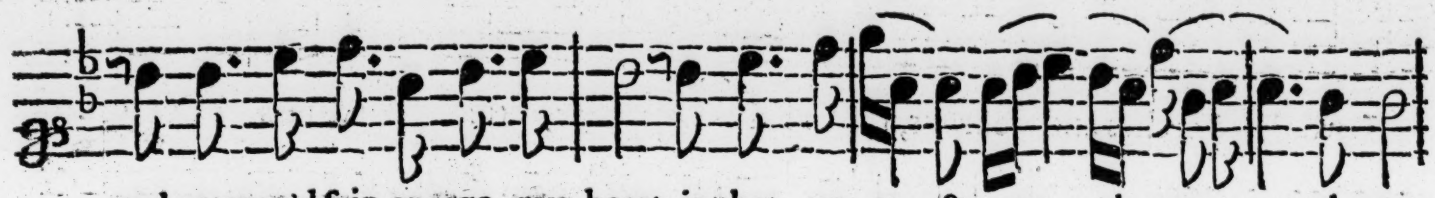
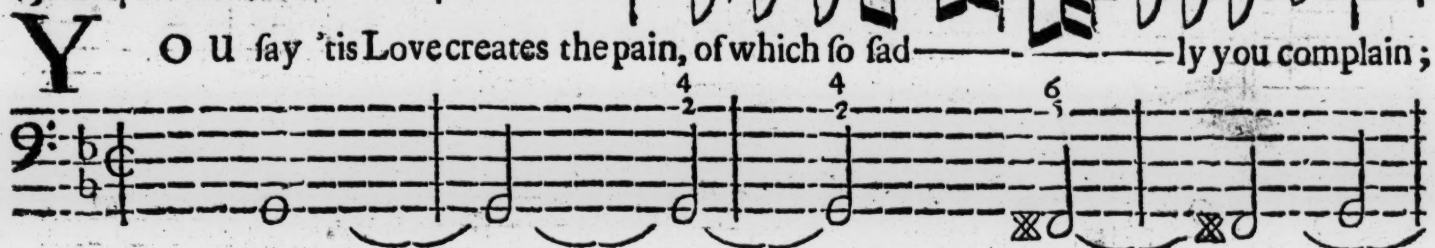
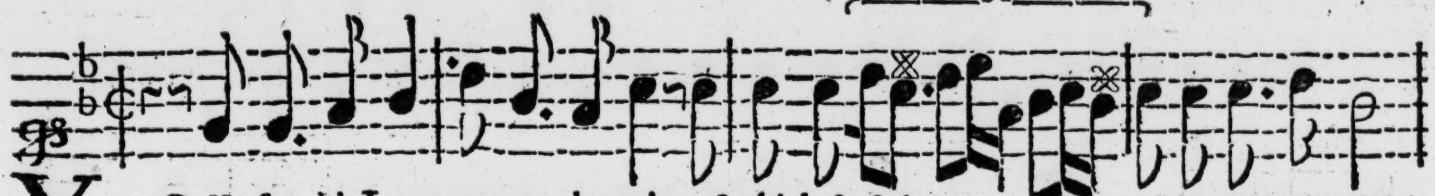


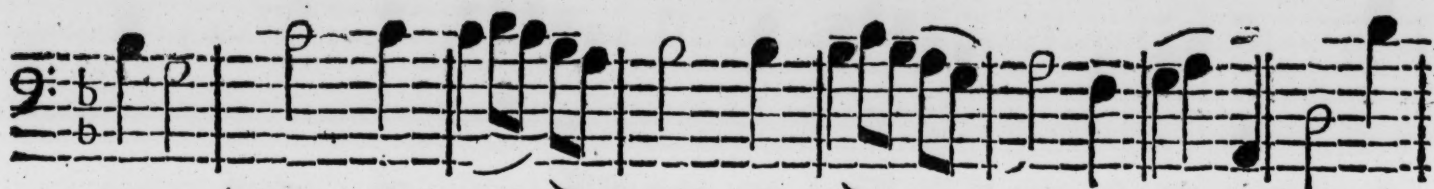
and knock, knock boldly, knock boldly, knock boldly, knock boldly, tho'



Watchmen cry *past* two a Clock.



A Dialogue in *King Arthur*, set by Mr. Henry Purcell.



— gets no Spring, till gen—tle show'rs, till gen—tle show'rs as—sistance bring, so



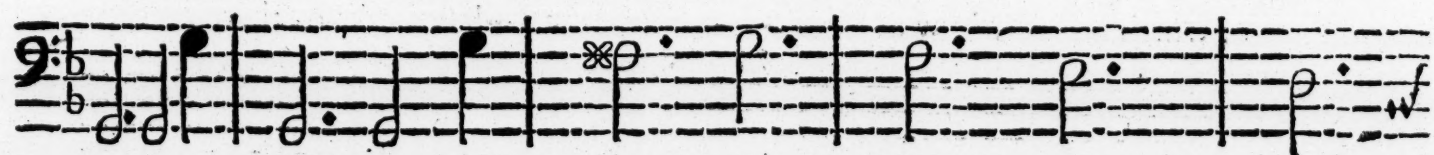
Love that scorches and destroys, till kind—ness aids, till kind—ness aids can



cause no joy ; Love has a thousand, thousand, thousand, thou—sand ways to



please; Love has a thousand, thousand, thousand, thou—sand ways to please; but



more, more, more, more, more, more, more to rob us of our ease, but more, more,



more, more, more, more, more to rob us of our ease; for wak—



The first system of musical notation for 'The Bird Song' is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

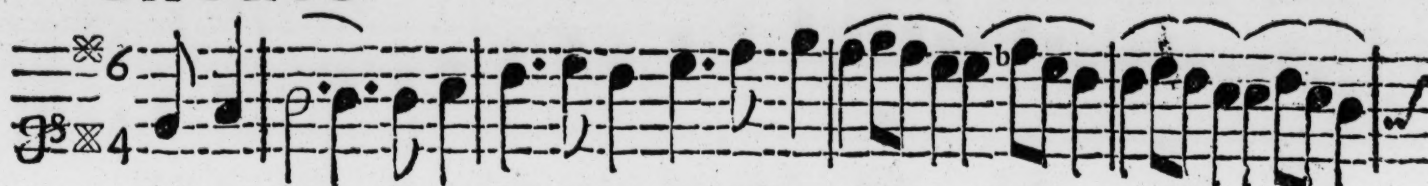
ing nights and carefull days, some hours of plea

lures he re-pays; But ab-sence soon or jea--lous

[illegible]

fears o'er—flows the joy, o'er—flows the joy 'with floods of Tears; but ab—

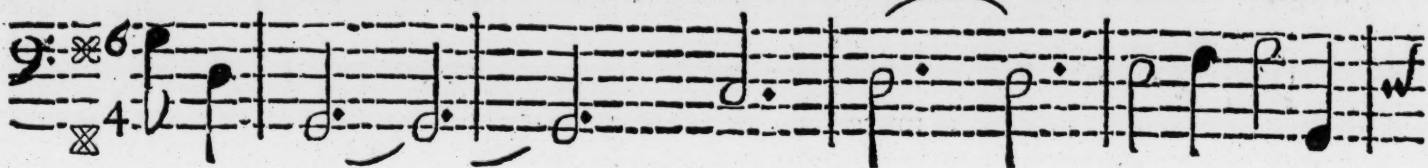
CHORUS.



Let us Love, let us Love and to hap-pi-ness *hast, hast, hast, hast,*



Let us Love, let us Love and to hap-pi-ness *hast, hast, hast, hast,*



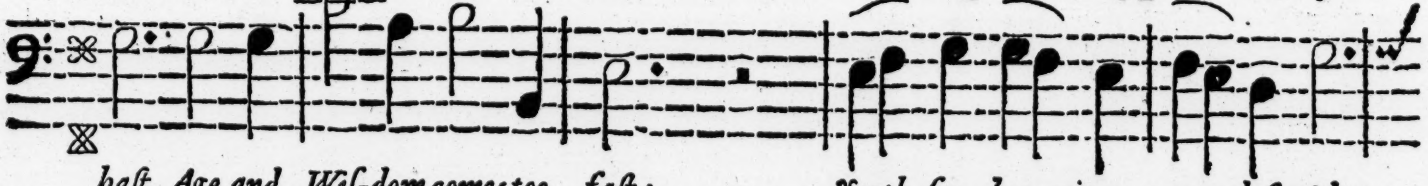
hast, let us Love, let us Love and to happiness hast, hast, hast, hast,



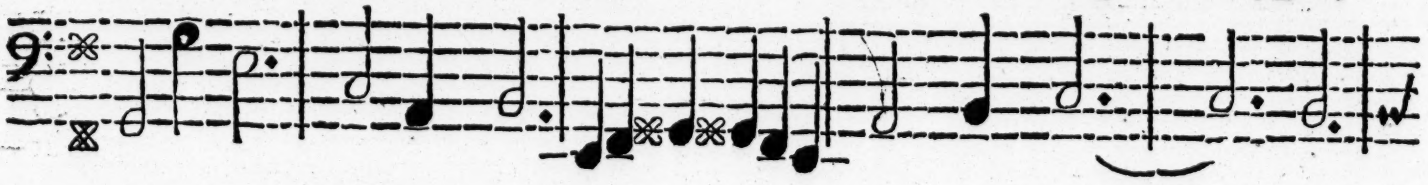
hast, let us Love, let us Love and to happiness hast, hast, hast, hast,



hast, Age and Wis-dom comes too fast; Youth for lo-ving was design'd, Youth for

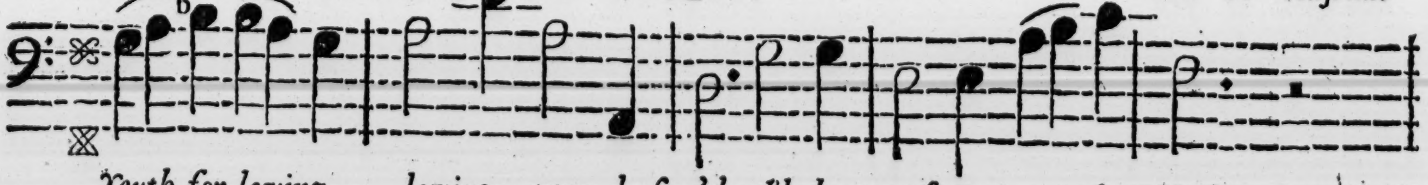


hast, Age and Wis-dom comes too fast; Youth for lo-ving was design'd,

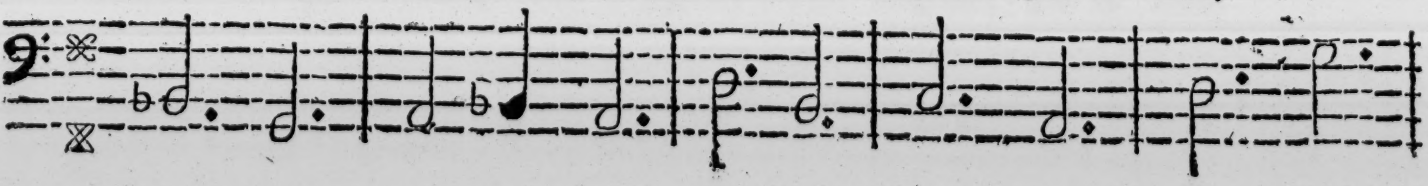


lo-ving, Youth for loving was de--sign'd;

You be constant



Youth for loving, loving was de-sign'd; I'll be constant, you be kind,

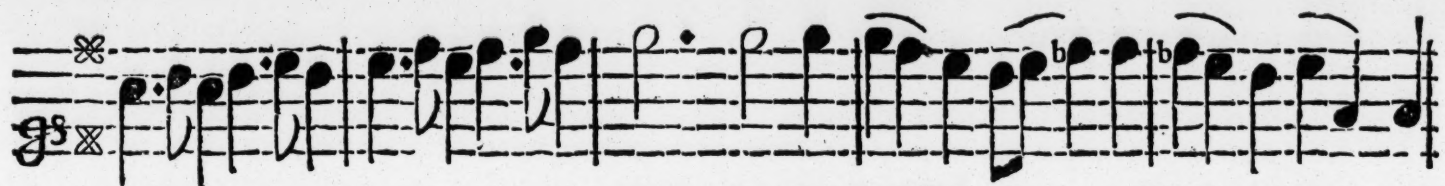
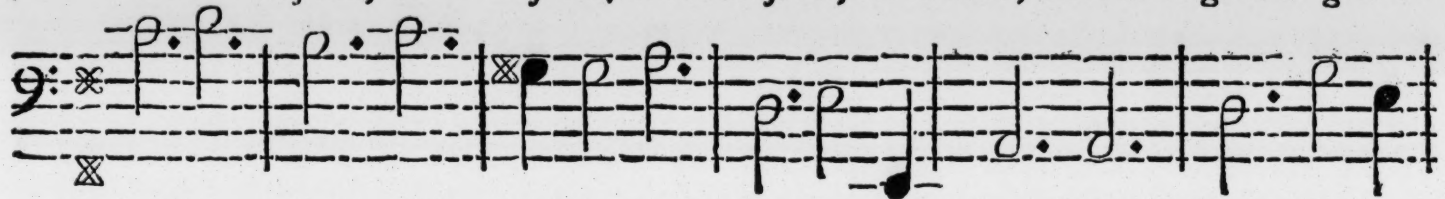




I'll be kind, I'll be kind, I'll be kind, kind, I'll be kind; Heav'n can give no



I'll be constant, I'll be constant, I'll be constant, I'll be kind; Heav'n can give no grea—



grea—ter blef—sing then faithfull love, and kind, and kind pos—



ter blessing, no grea—ter blessing then faithfull love, and



ses—sing, then faithfull love, then faithfull love, and kind, and kind pos—



kind, and kind pos—ses—sing, then faithfull love, and kind, and kind pos—

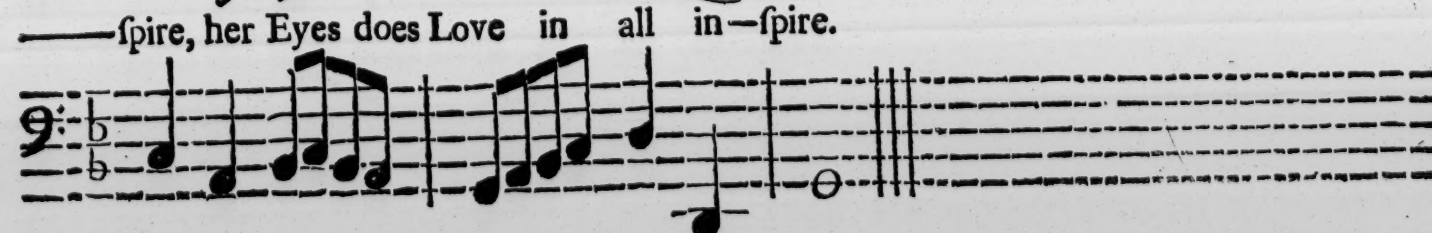
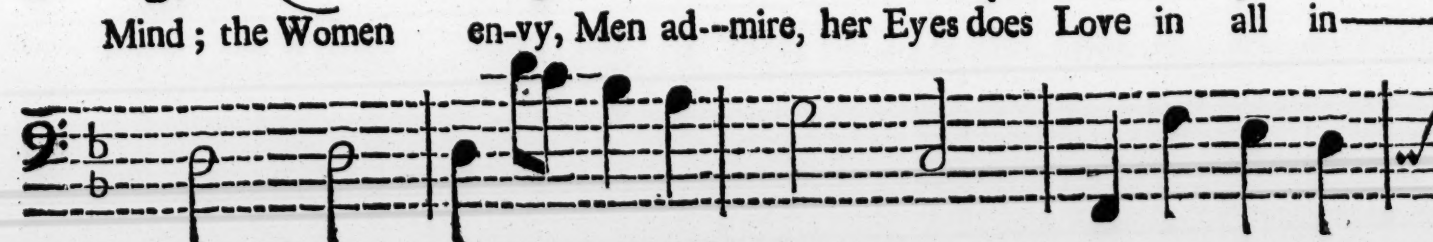
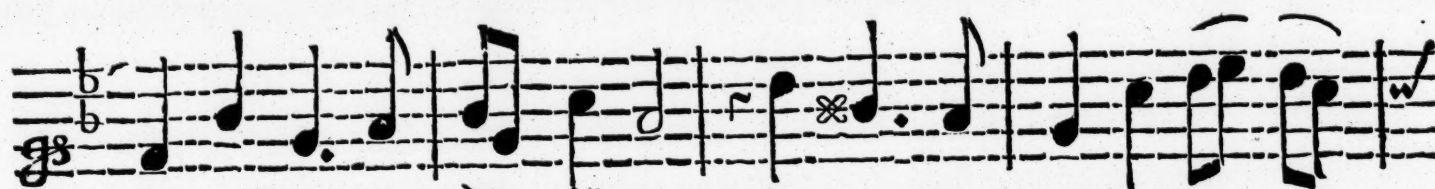
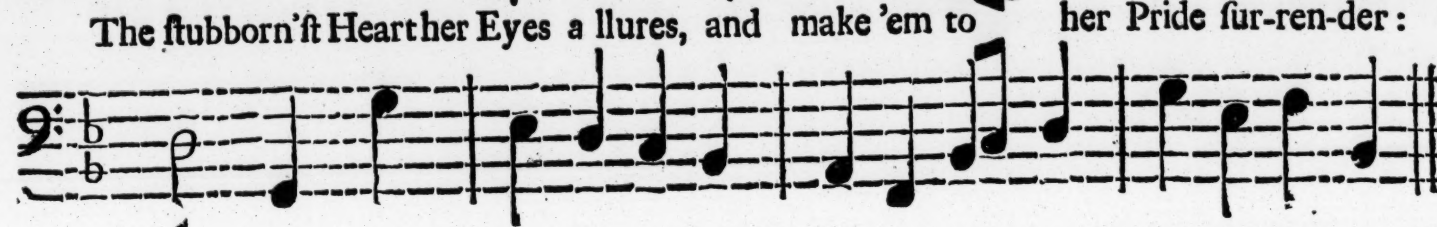
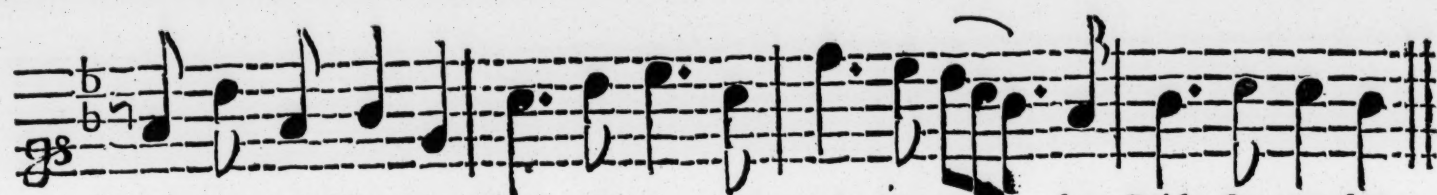
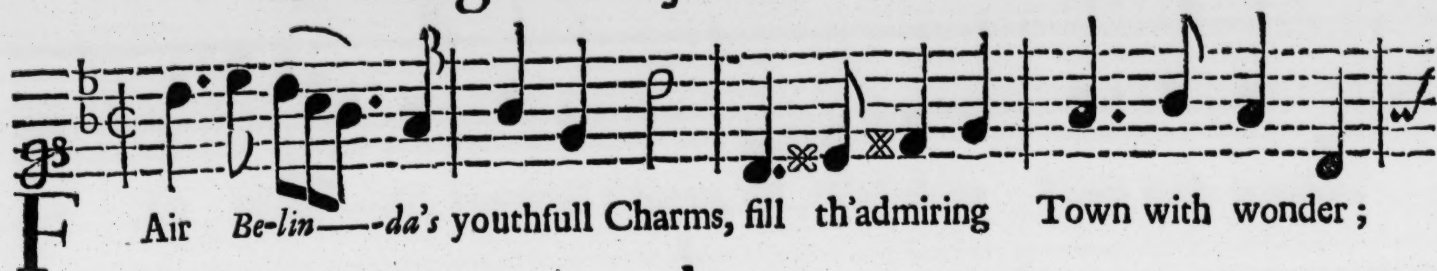


ses—sing, and kin—d, and kind, and kind, pos—ses—sing.



ses—sing, and kin—d, and kind, and kind, pos—ses—sing.

A Song set by Mr. John Eccles.



A Song in the *Rival-Sisters*, set by Mr. Henry
Purcell. Sung by Young Bowen.



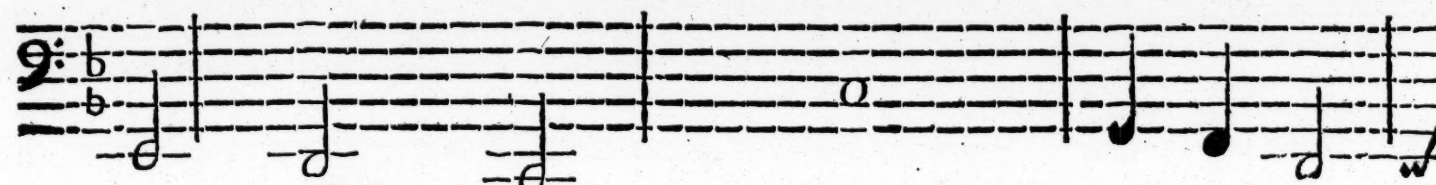
C E—lia has a thousand, thousand, thou—fand



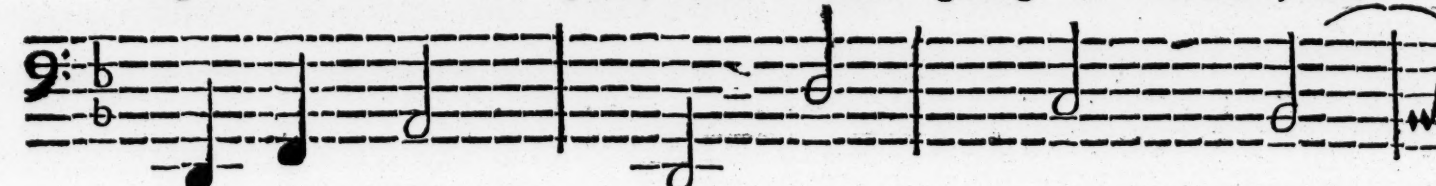
Charms, 'tis Heav'n, 'tis Heav'n to lye with—in her Arms; while I



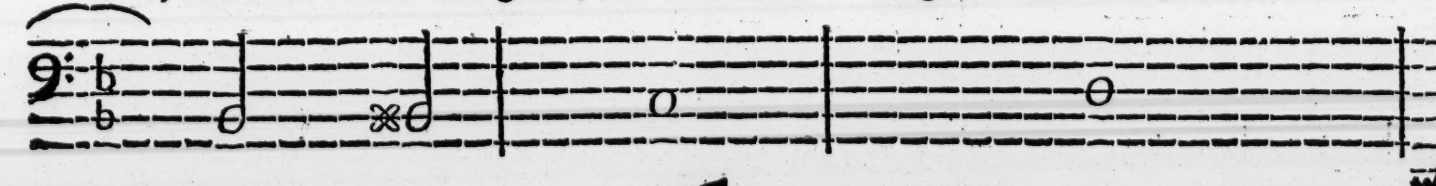
stand gazing on her Face, some new, and some resist—less grace, fills with fresh



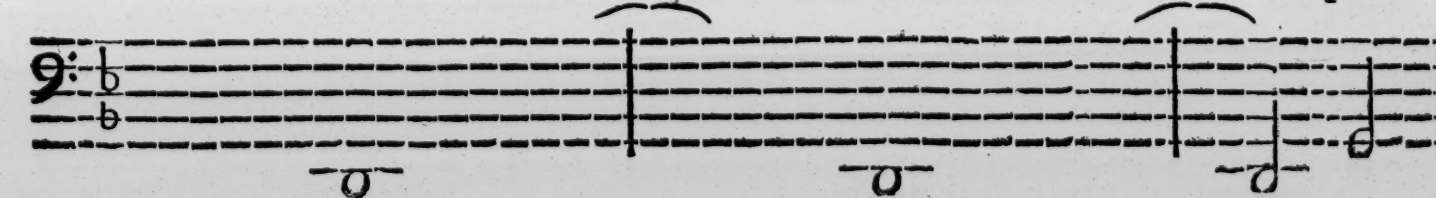
magick all — the place, while I stand gazing on her Face, some



new, and some re-sist—less grace, fills with fresh magick all —

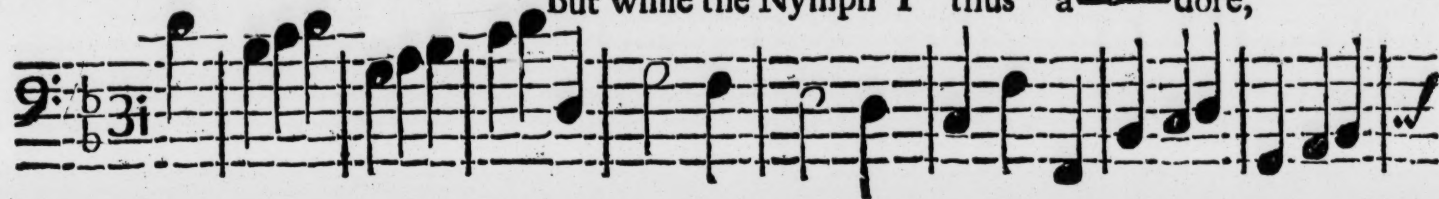


the place:





But while the Nymph I thus a—dore,



but while the Nymph I thus, I thus a—dore, I shou'd my wretched,



wretched, wretched Fate de—plore; for oh! *Mir—tillo*, oh! *Mir—*



—til—lo have a care, have a care, her sweetness is a—bove com—pare, but

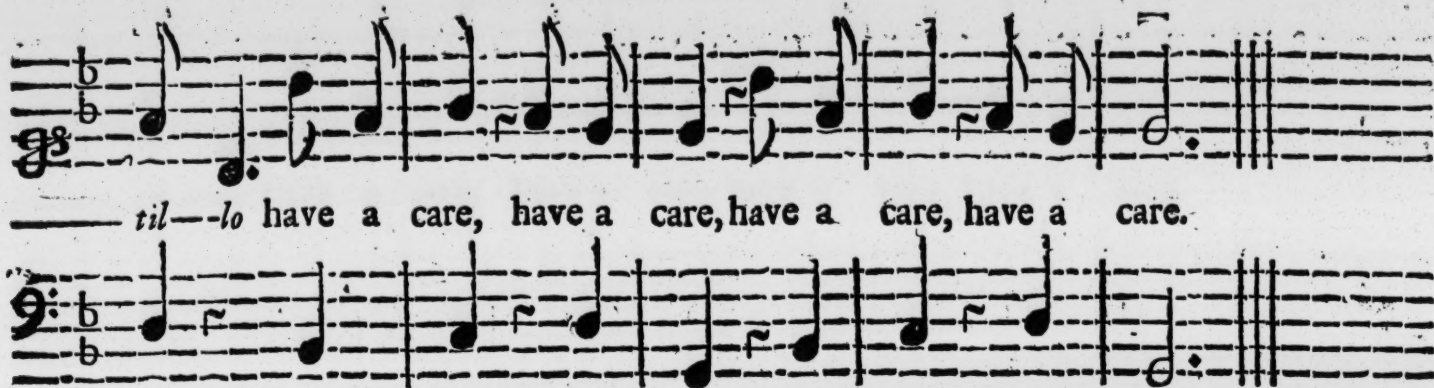


then she's false, she's false, but then she's false, she's false as well as

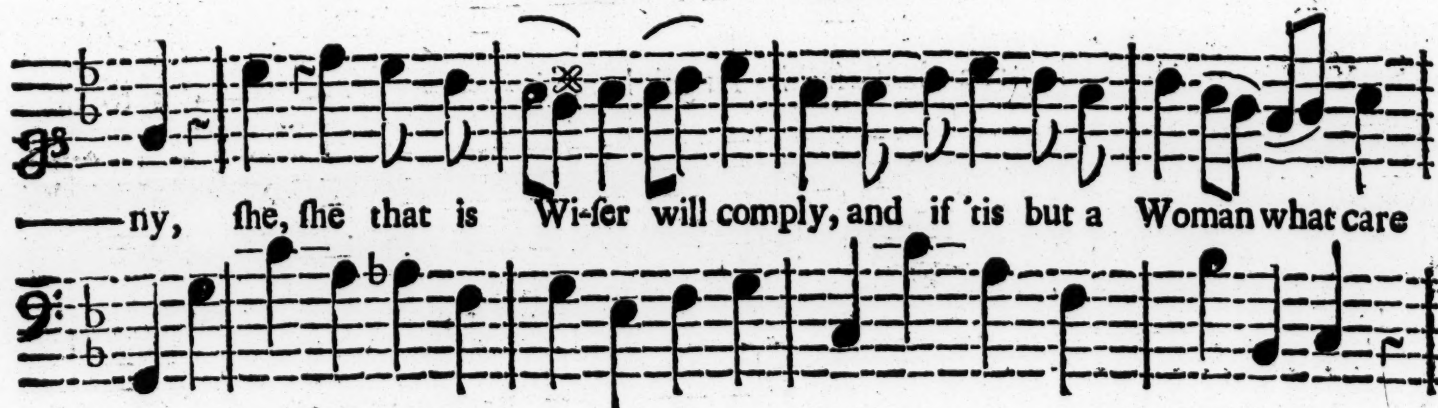
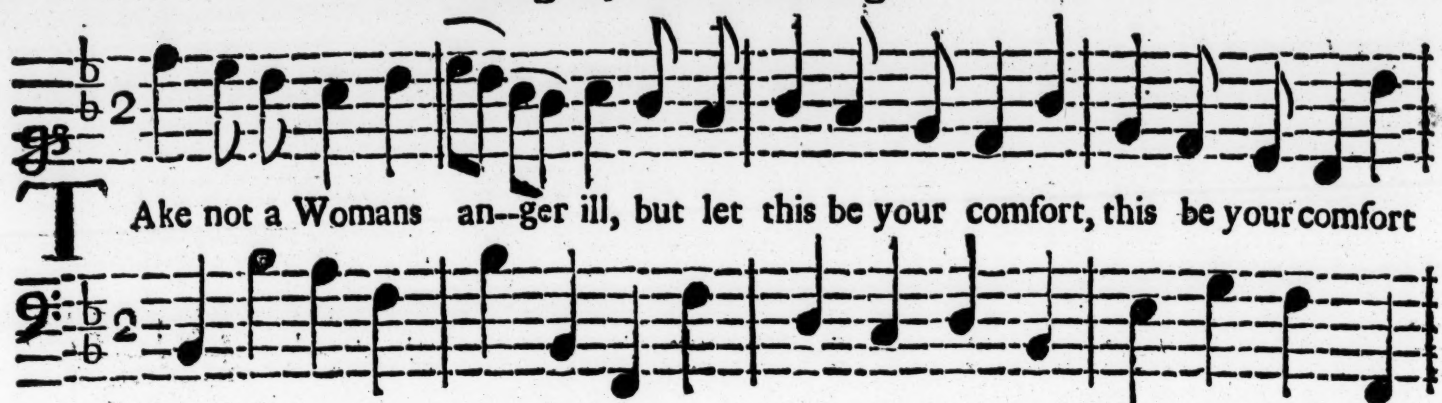


fair; have a care, have a care, have a care *Mir—til—lo*, have a care, *Mir—*





A Song in the *Rival-Sisters*, Set by Mr. Henry Purcell.
Sung by Mr. Leaverige.

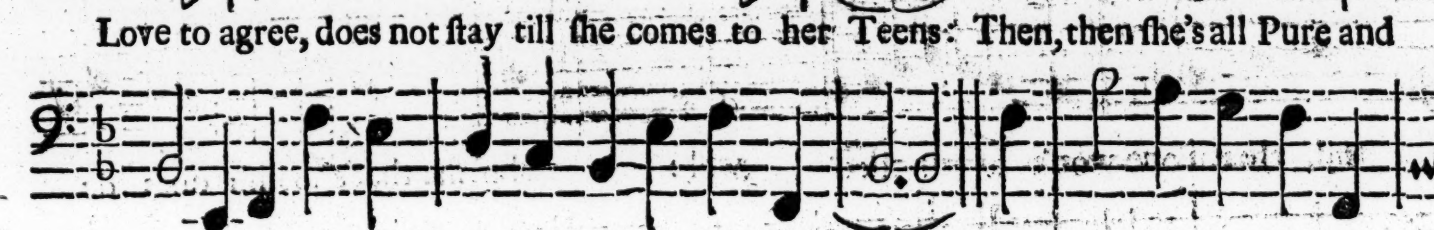
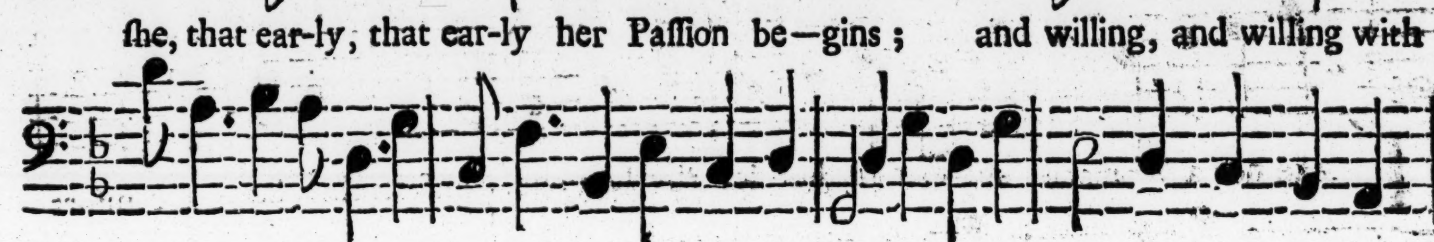
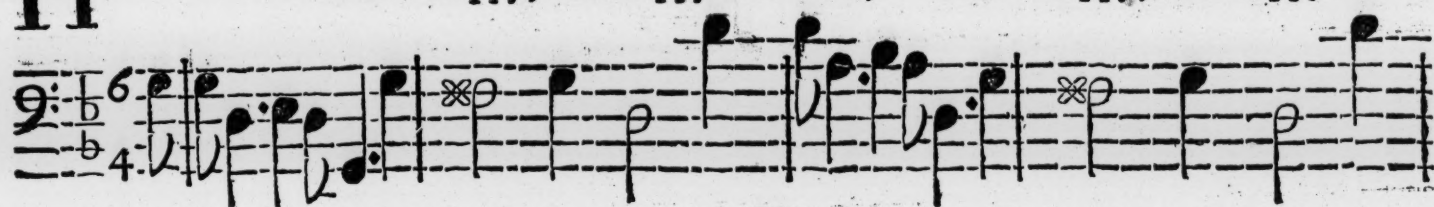
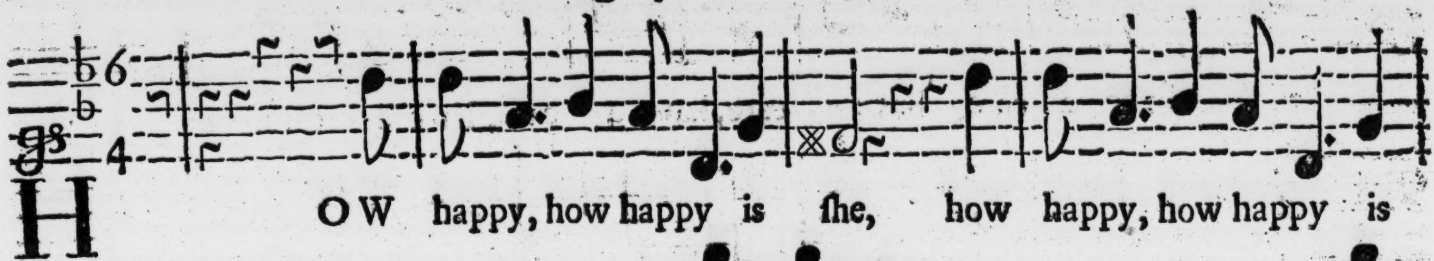


II.

Then who'd be Damn'd, to Swear untrue,
And Sigh and Weep, and Whine and Woe,
As all our simple Coxcombs doe;
All Women love it, and tho' this,
Does sullenly forbid the bliss,
Try but the next you cannot miss.

A Song in the *Rival-Sisters*, Set by Mr. Henry Purcell.

Sung by Miss Crofs.



II.

From Twenty to Thirty, and then,
 Set up for a Lover in vain,
 By that time we study how Men,
 May be wrack'd with neglect and disdain:
 Love dwells where we meet with desire,
 Desire which Nature has given,
 She's a Fool then that feeling the fear,
 Begins not to warn at Eleven.

F I N I S.

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lish'd next Term. 1696.

Price One Shilling.

A Table of the SONGS contain'd in this Book.

A	Page.	D	Page.
<i>A Lass their lives upon the Green,</i>	1	<i>Damon farewell when I am gone,</i>	17
B		O	
<i>Bright Cynthia's Power divinely great,</i>	3	<i>Oh! take him gently from the Pile,</i>	14
C		Y	
<i>Celemene pray tell me, pray tell me,</i>	7	<i>You Twice Ten dundred Deities,</i>	11

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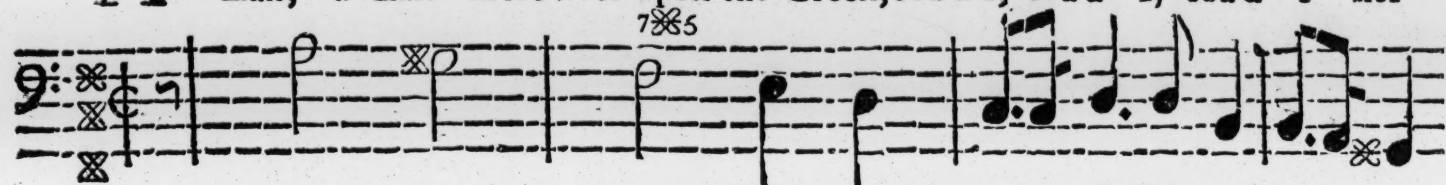
Several Books of Italian Musick both Vocal and Instrumental lately sent over from Italy, a Catalogue of which will be speedily Publish'd

The three following Songs, in the Play call'd *Oroonoko*.

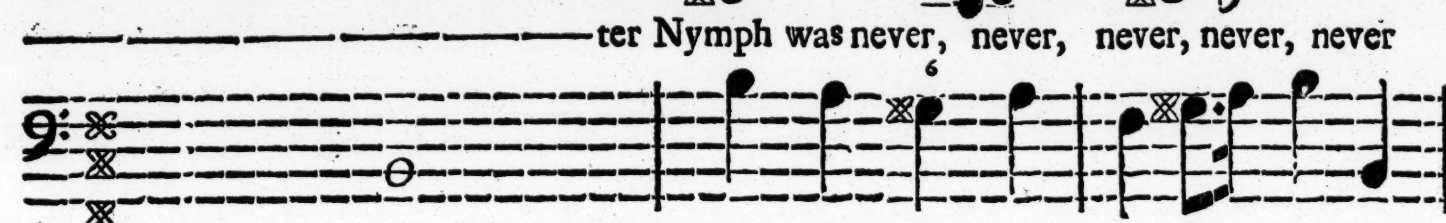
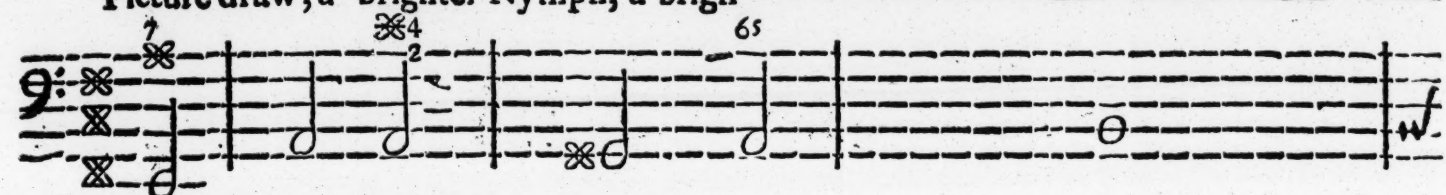
A Song Sung by the Boy, and Sett by Mr. Courtevall.



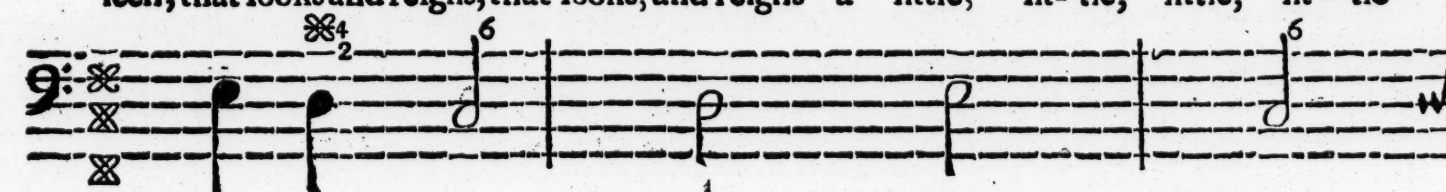
A Lass, a Lass there lives upon the Green, cou'd I, cou'd I, cou'd I her



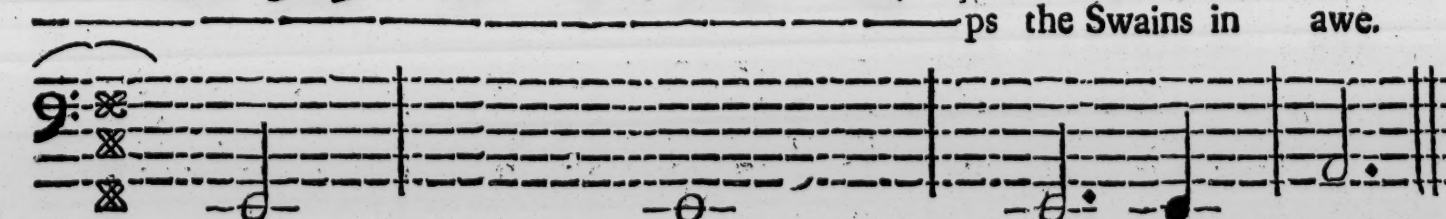
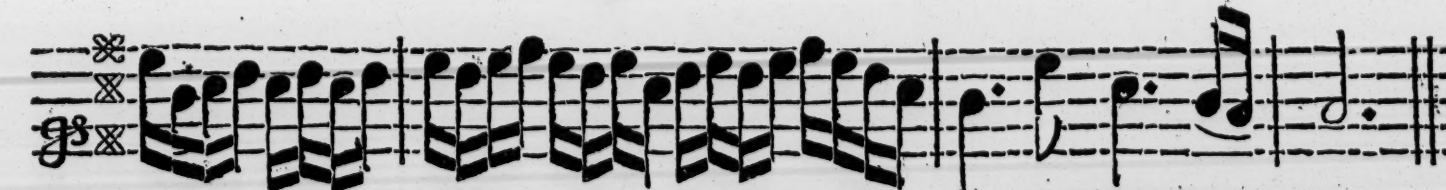
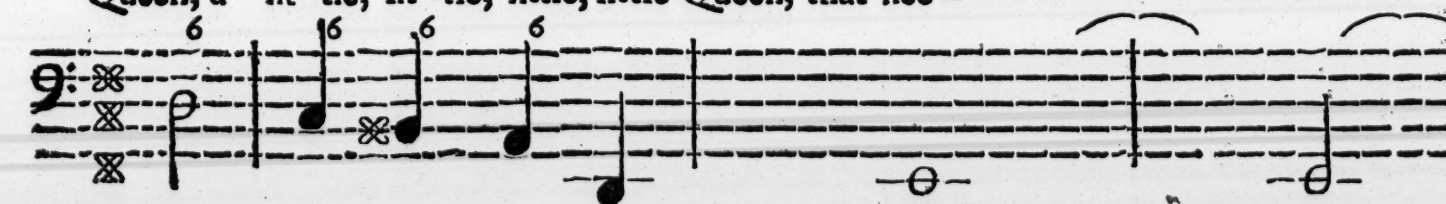
Picture draw; a brighter Nymph, a bright



ter Nymph was never, never, never, never, never



seen; that looks and reigns, that looks, and reigns a little, lit-tle, little, lit-tle



Queen, a lit-tle, lit-tle, little, little Queen, that keeps the Swains in awe.



Her Eyes are Cupids Darts, and Wings, her



Eye brows are his Bow, her Silken Hair the Silver Strings, that sure and



swift, swift, swi ———— ft destruction brings to all, all,



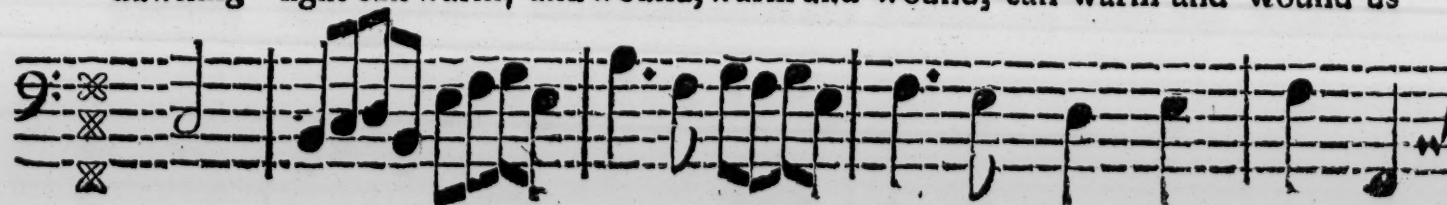
all, to all, all, all, to all, all, all, to all, to all, ————



to all the Vale be ———— low. If Pastorella's dawning,



dawning light can warm, and wound, warm and wound, can warm and wound us





fo, her Noon will shine fo Pier—cing, Peir—cing bright, each



glan—cing Beam will kill out—



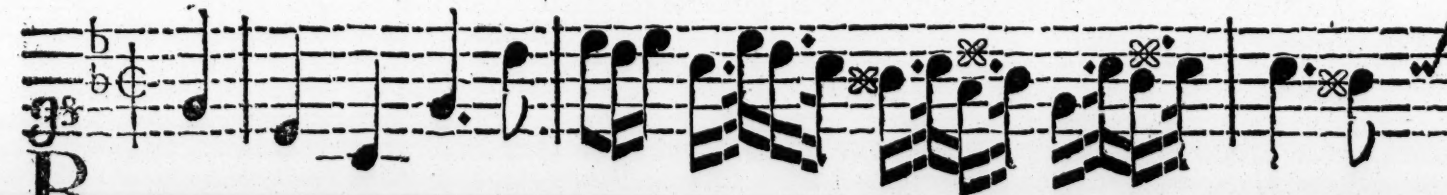
—right, will kill out-right, and ev—ry Swain, and ev—ry Swain subdue, and



ev—ry Swain, and ev—ry Swain sub—due.



A Song Sett by Mr. R. Courtevall.



B Right Cynthia's Pow'r di—vine—ly



great, what Heart, what Heart, what Heart is not o—bey—ing?



A musical score for a song. The top staff is in G major (one sharp) and 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, with a repeat sign at the end. The bottom staff is in G major and 3/4 time, featuring a bass clef and a key signature of one sharp (F#). The lyrics "A Thousand, thousand Cupids, a thousand, thousand, thousand, thousand Cupids" are written below the top staff. The bottom staff contains a bass line with a repeat sign at the end.

on her wait, and in her

The image shows a musical score for a song. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written between the staves. The music consists of eighth and sixteenth notes, with some measures containing rests. There are repeat signs (double dots) in the first measure of the treble staff and the first measure of the bass staff. The lyrics are: "She seems the Queen of Love, the Queen of Love to Reign, for".

She seems the Queen of Love, the Queen of Love to Reign, for

the alone, the alone, for the alone, a — lone dis-per-fes such

sweets, sweets, such sweets, sweets as best can en-ter-tain, can

en-ter-tain the Gift of all, of all, all, all, of all, all, all,

of all, all, all, of all, of all the

Senſes. Her Face a Charming,

Charming prof-pect brings, her Breath gives bal-

my, bal-my bliſſes; I hear an

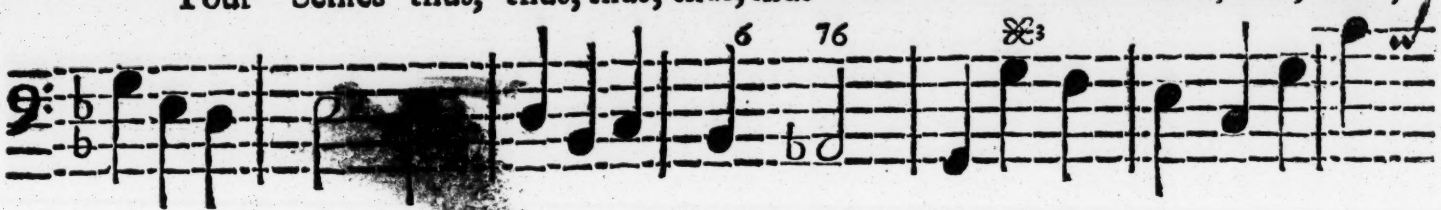
An-gel when ſhe Sings, when ſhe ſi-



ngs, and tast of Heav'n, of Heav'n a lone in Kisses.



Four Senses thus, thus, thus, thus, thus the feasts, thus, thus,



thus the feasts with joy s,



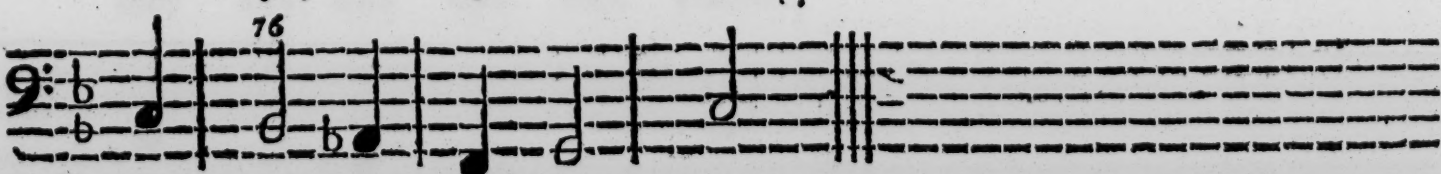
from Natures ri—chest Treasure, let me the o—ther



Senſe imploy, and I ſhall dye, dye, dye, and I



ſhall dye, ſhall dye with pleaſure.



never, never, never felt be-fore: And when thus I touch, when thus I touch your Hand,

A handwritten musical score for a piece titled "The Shepherd's Song". The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody includes various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a final cadence. The title "The Shepherd's Song" is written in a decorative, cursive font at the top right of the page.

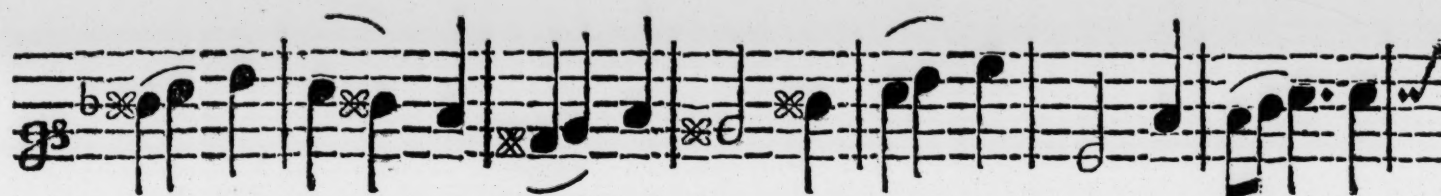
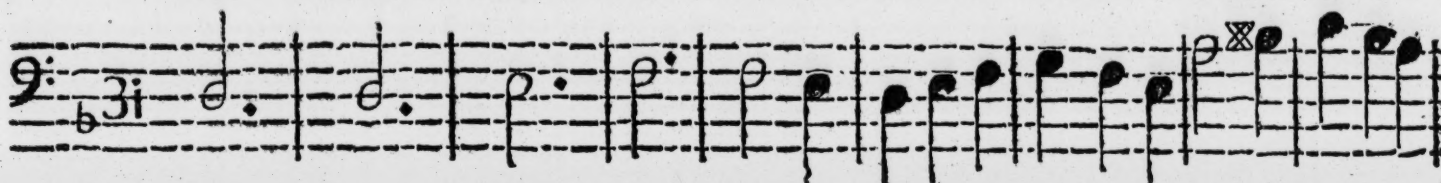
Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line and a final note.

A single staff of handwritten musical notation. The key signature has one flat (B-flat). The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, some beamed together. There are also rests and a fermata over the final note. The handwriting is elegant and characteristic of 18th-century manuscript notation.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth and quarter notes, ending with a double bar line.

The first system of the handwritten musical score for 'The Bird Song'. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notation includes various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties indicating phrasing. The system ends with a double bar line.

Handwritten musical notation for the bass line of 'The Rose Tree'. The staff is in G major (one sharp, F#) and 2/4 time. The melody consists of eighth and quarter notes, with a final quarter note marked with a 'w' for a wavy line. The notation is written in a cursive, handwritten style.



sure in Love there's something more, which makes Mam—ma so bigg, so



what, don't ask what for I'm a—sham'd: Stay but till you're



past Fif—teen, then you'll know, then, then you'll know what 'tis I



mean, then you'll know then, then you'll know what 'tis I mean.



How—e—ver, lose not pre—sent Bliss; but now we're a—

Handwritten musical notation on a single staff. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes: a quarter note (B-flat), an eighth note (C), a quarter note (D), a half note (E-flat), a quarter note (F), an eighth note (G), a quarter note (A), a half note (B-flat), a quarter note (C), and a half note (D). The piece concludes with a double bar line.

lone let's Kifs, but now we're a lone let's Kifs, let's Kifs.

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat). The notation includes eighth notes, quarter notes, and a half note, with a fermata over the final note.

She.  He. 

My Breasts do so heave, so heave, so hea—ve. My Heart does so

A handwritten musical score on a single five-line staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody consists of eighth and quarter notes, ending with a double bar line. The notes are written in a cursive style typical of early manuscript notation.

Musical notation for the vocal part of the song. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and quarter notes. The lyrics 'pant, pant, pant. There's something, something, something more we' are written below the staff.

He.

There's something, something, something more we

want, there's something, something, something more we want.

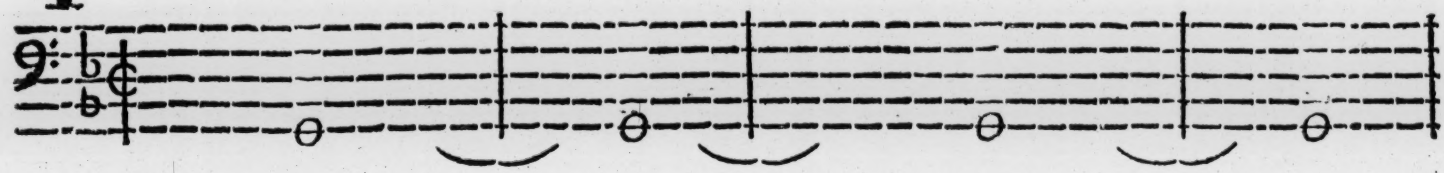
want, there's something, something, something more we want.

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat). The notation includes a whole note, a half note, a quarter note, and several eighth notes, ending with a double bar line.

The Conjurers Song, Sung in the Third Act of the *Indian Queen*.
Sett by Mr. Henry Purcell.



Y O U twiceten hundred De-i-ties, to whom, to whom we dai-ly Sacrifice ; Ye



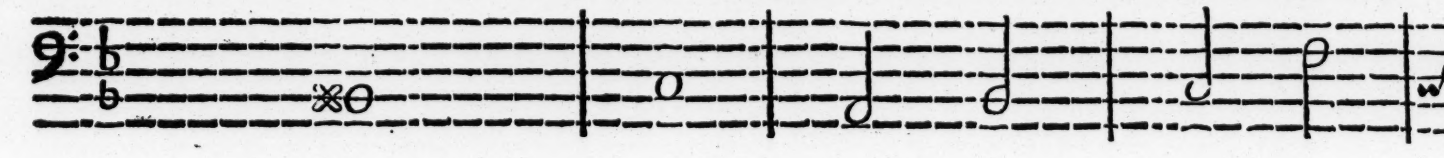
Pow'rs, ye Pow'rs that dwell with Fates below, and see what Men are doom'd to doe ; where



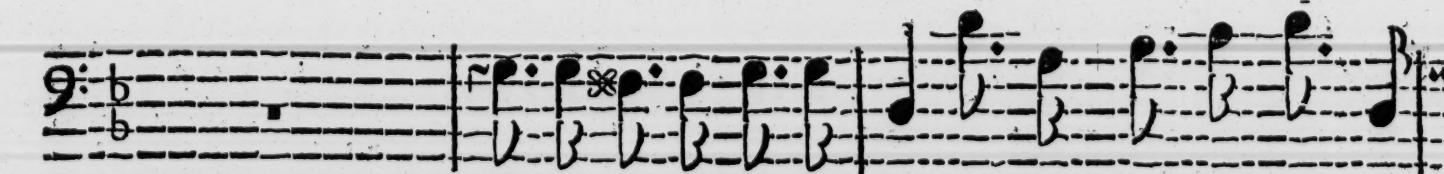
Elements in dis- cord dwell, thou God of sleep a-



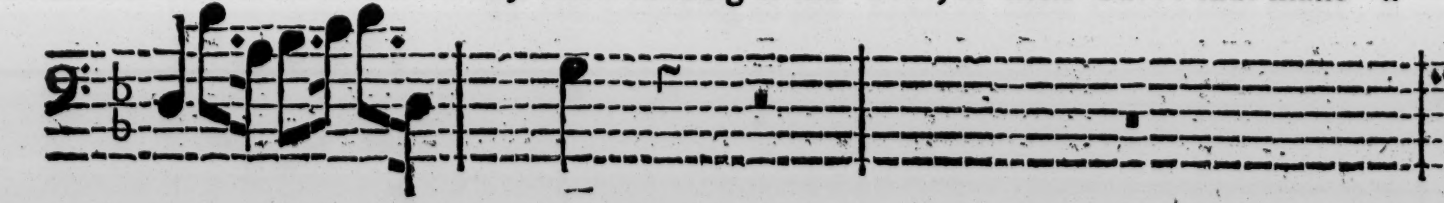
ri-se and tell ; tell great Zempoalla, what strange, strange Fate

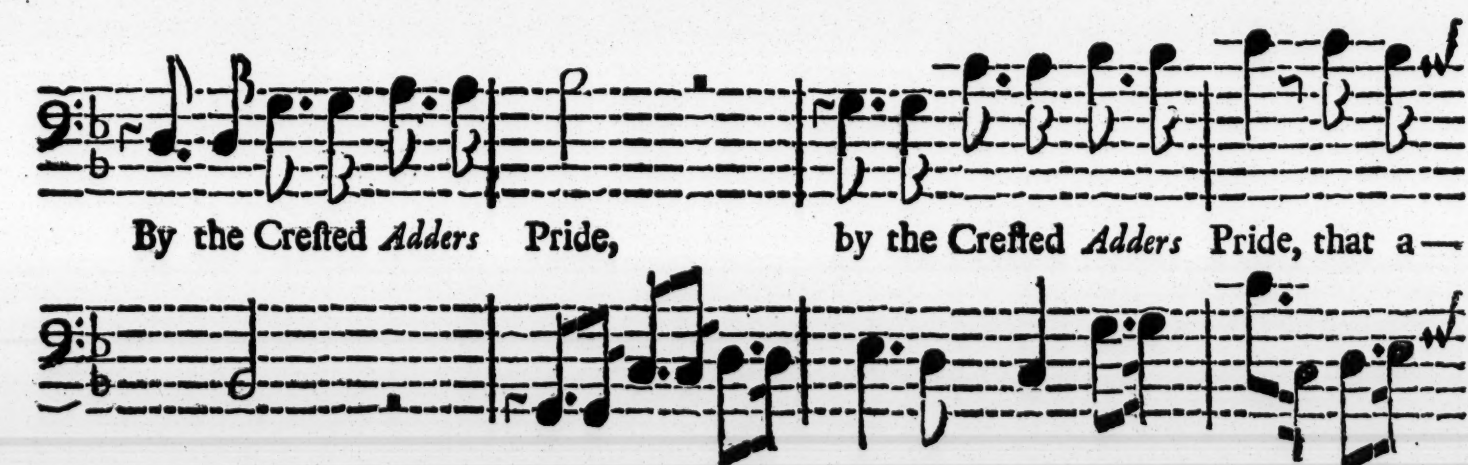
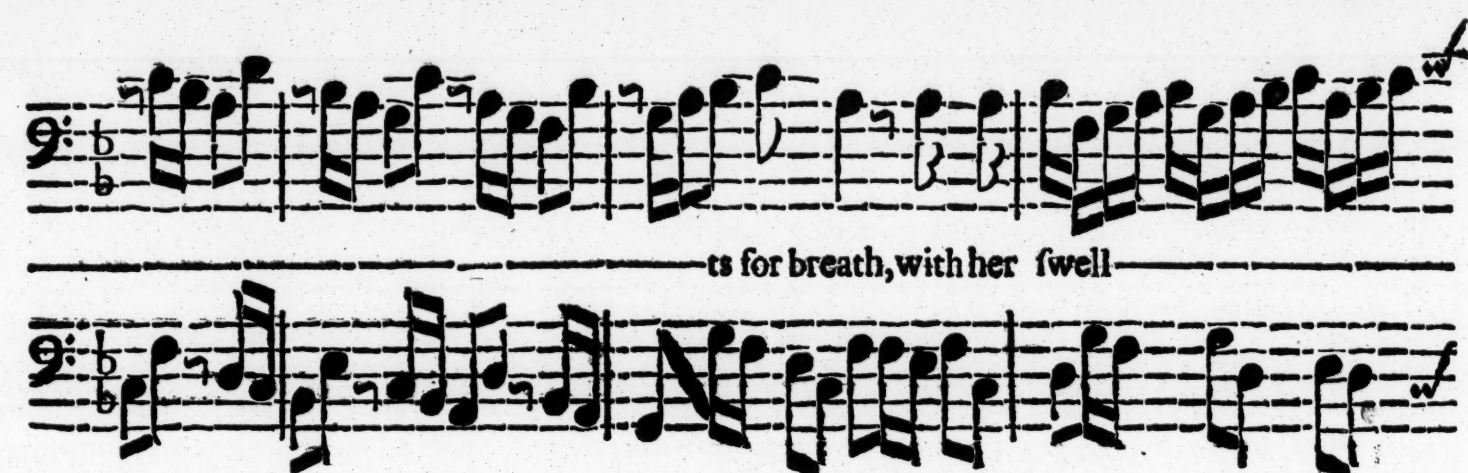
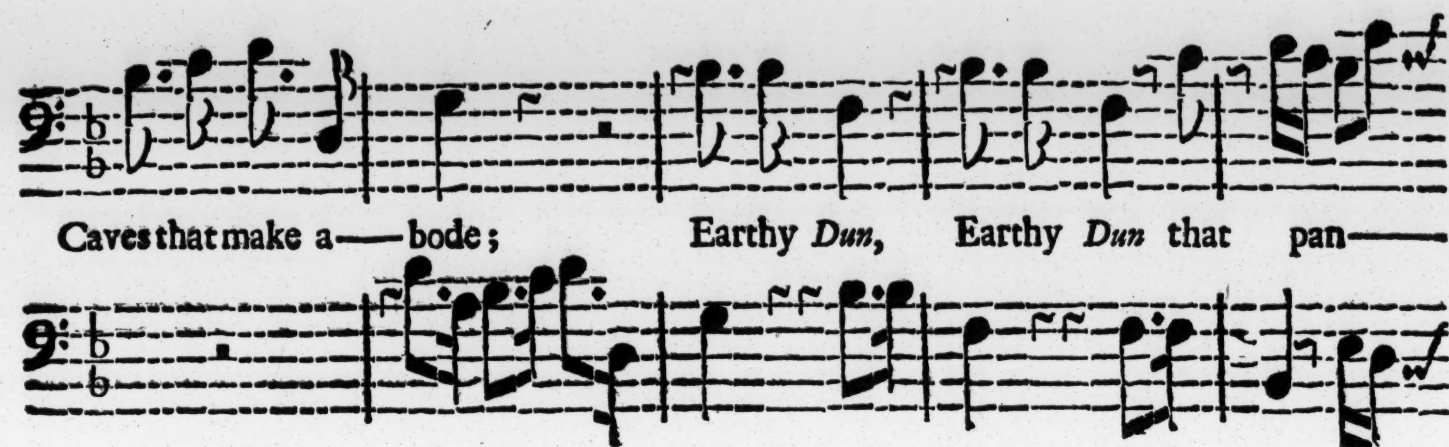
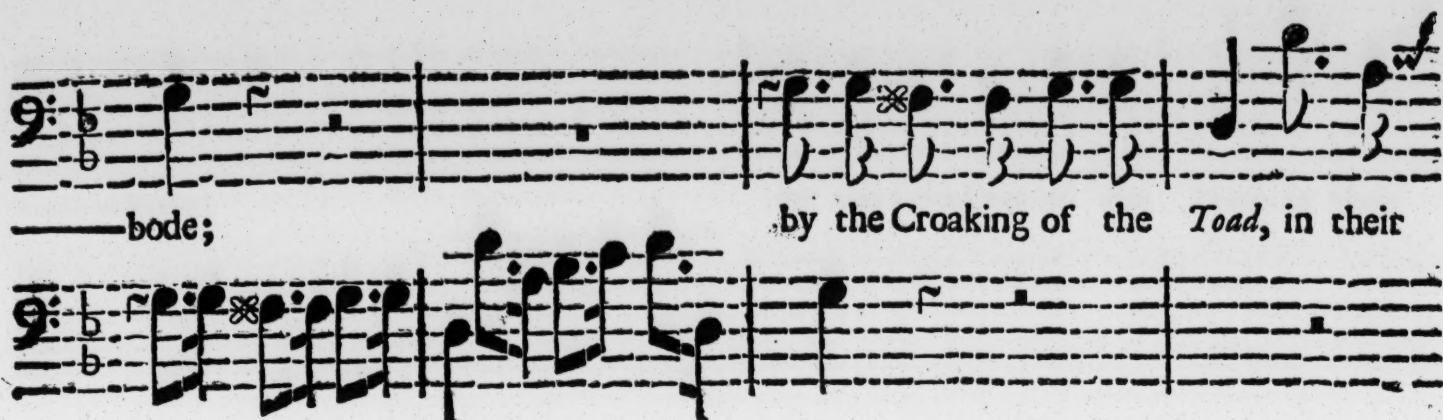


must on her dis-mall, dis-mall Vi-sion wait.



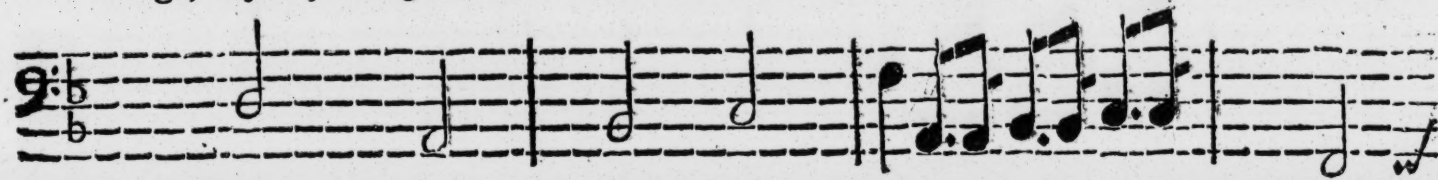
By the Croaking of the Toad, in their Caves that make a







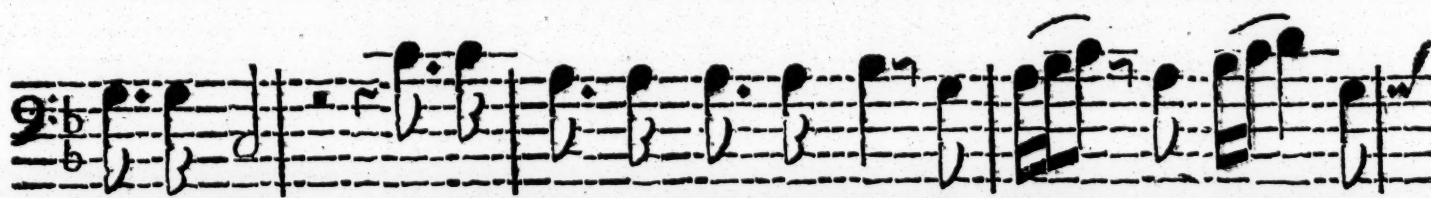
Vifage, by thy Vifage feir ——— ce and black, by thy



Deaths Head on thy Back; by thy twis ———



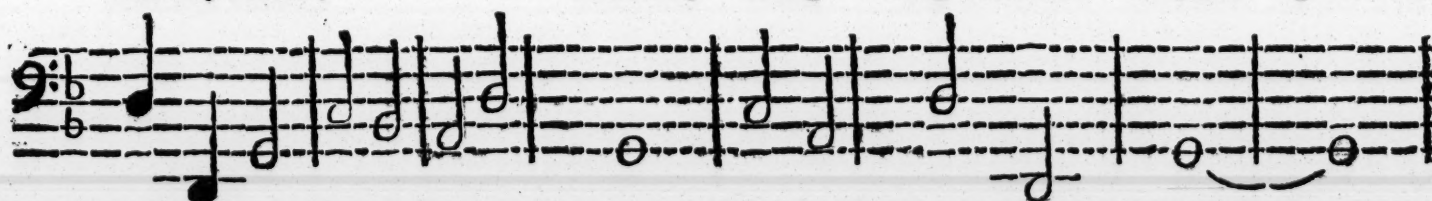
red Ser-pents plac'd, for a Girdle rou ———



—nd thy Waft; by the Hearts of Gold that deck thy Breast, thy Shoulders



and thy Neck; from thy Sleep ——— ing Mansion rife, and open, and

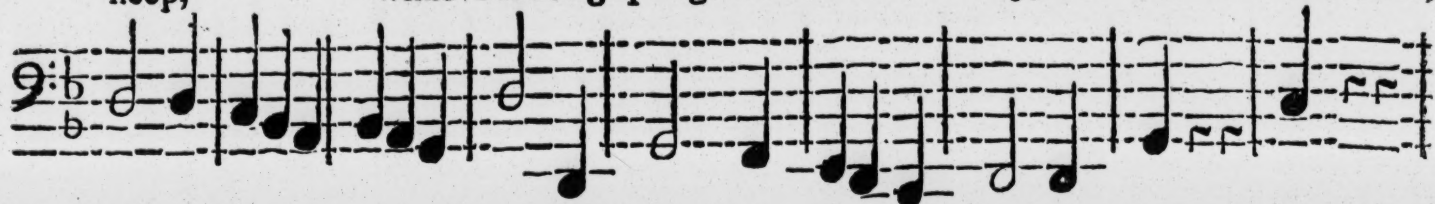


open thy un-will-ing Eyes. While bubbling Springs their Mu-sick





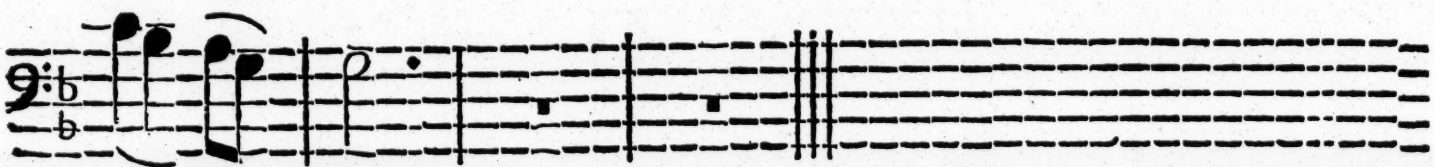
keep, while bubbling Springs their Musick keep, that use to Lull thee,



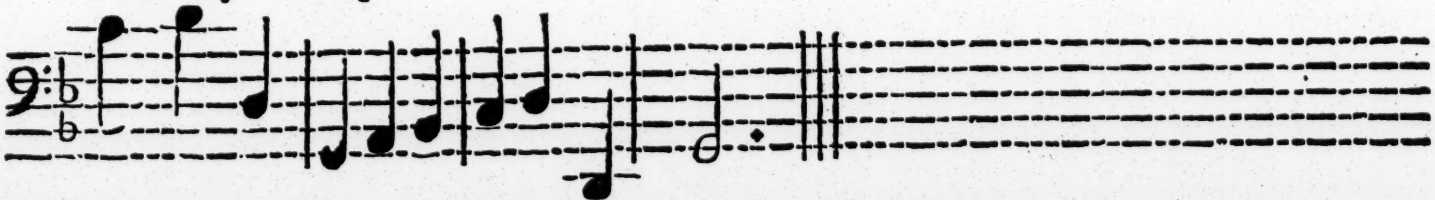
use to Lull thee, Lull thee in thy Sleep, that use to



Lull thee, Lull thee, Lull thee, use to Lull thee, Lull thee



in thy Sleep.



Sung by Mrs. Bracegirdle in *Cyrus the Great*. Sett by Mr J. Eccles.



o — h! oh! take him gent-ly, gent-ly, gent-ly from the Pile, and

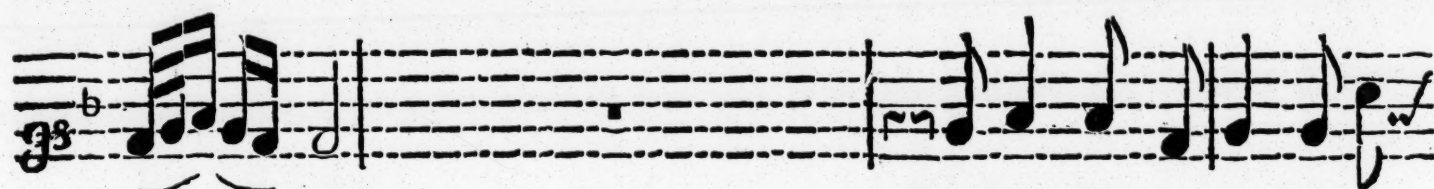
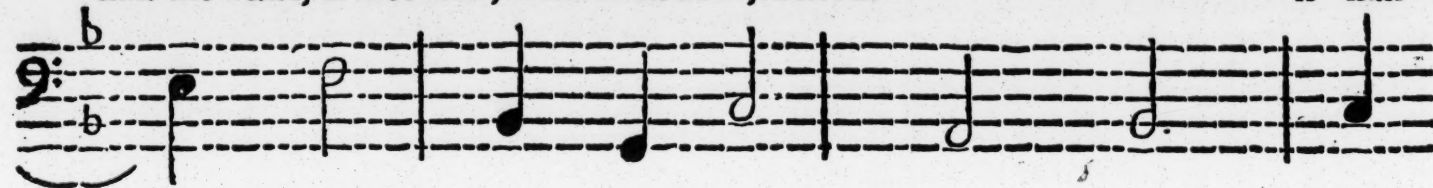




lay him, lay him here, lay him hereto rest, and I will scor—ch for



him the while, If heemust, If heemust burn, then bur—n him



in my breast.

For there, there is fire, there is

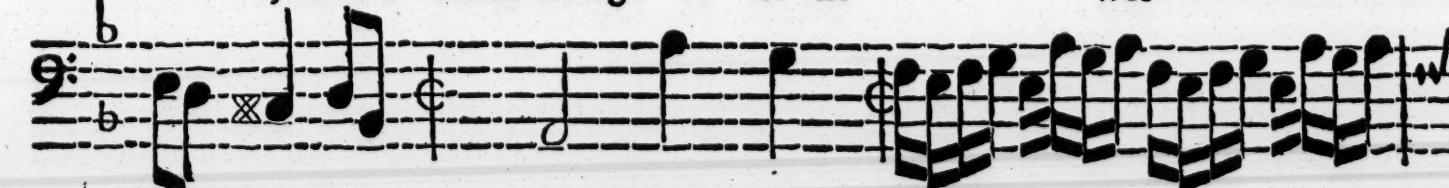


fir—e, there is fir—

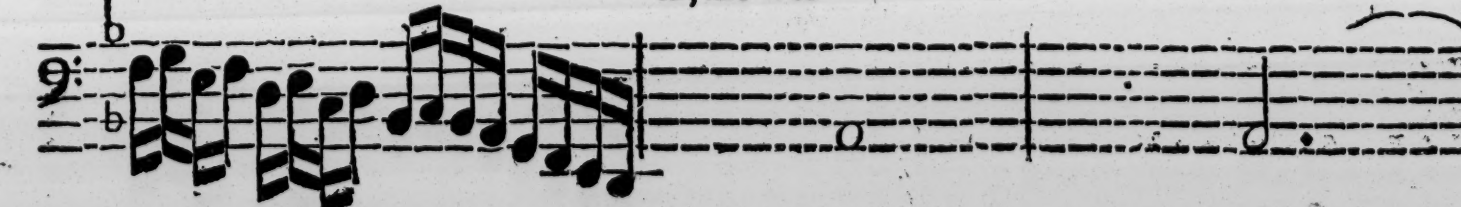


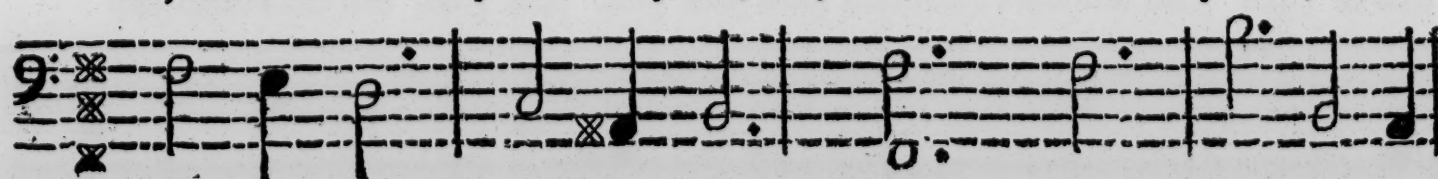
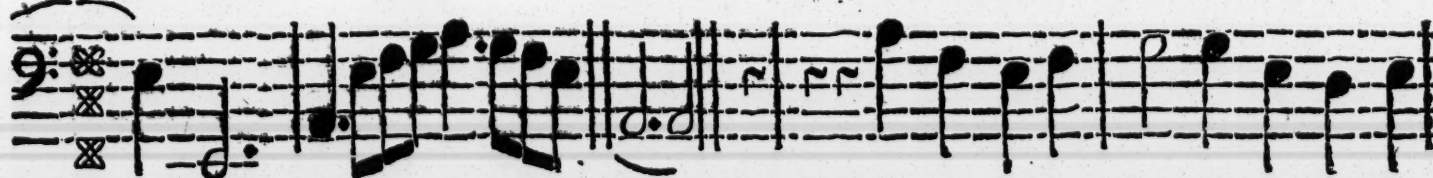
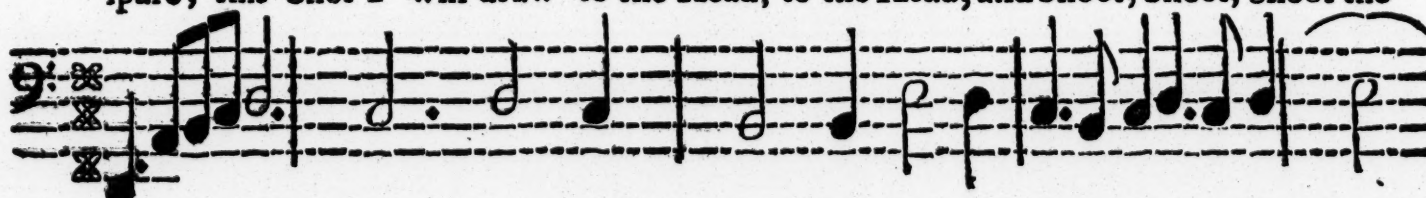
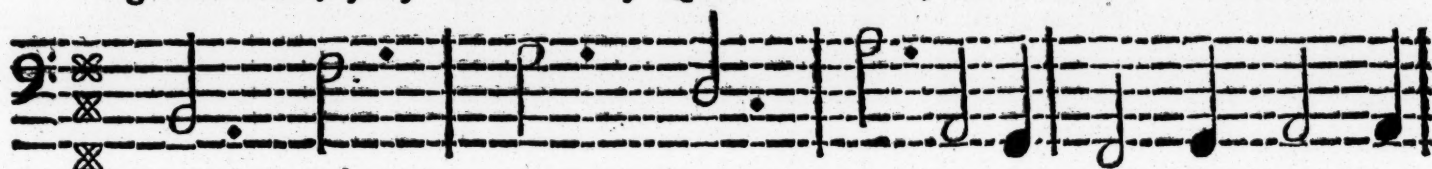
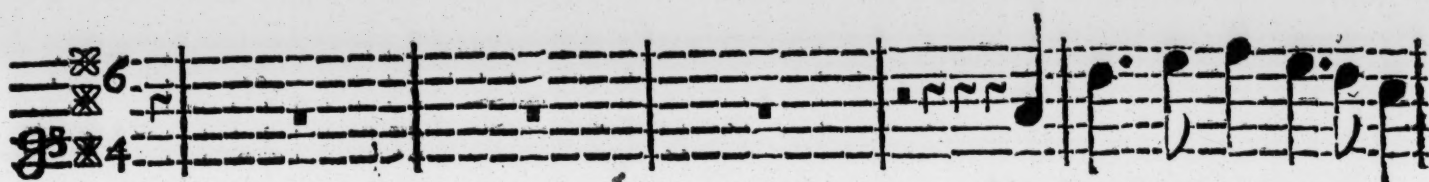
—e, there is shame enough to set the

wor—



ld, the wor—





Court her with Crowns, she shall Fl

y him, shall fly him, shall fly him, there's one that shall fly him; this Shaft I will draw to the

Head, to the Head; and Shoot, Shoot, Shoot the great Archer, Shoot the great

Archer, Shoot the great Archer, Shoot, Shoot, Shoot him dead.

A Song Sett by Mr. R. Courtevall.

A--mon farewell, fare

well when I am gone if you un-constant prove; think not, think



not that you have Van-quish't one, who when you flig — ht will Love:



But if you still will faithfull be, I will be gratefull,



grate — full, wi — ll be gratefull



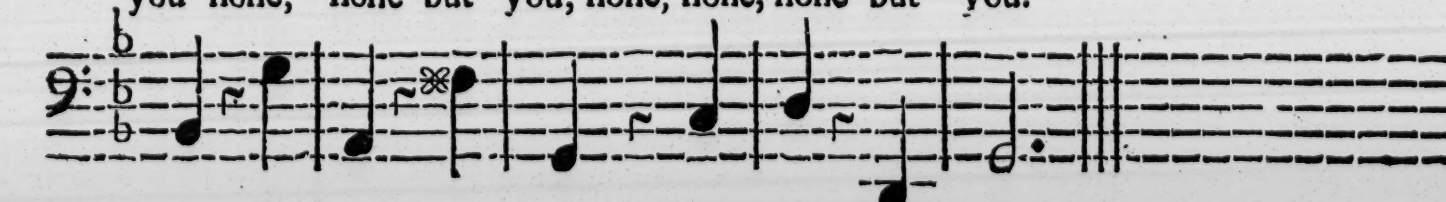
too; and whilst you shall Love on-ly me, I'll thin — k of no —



— ne, of none but you, I'll think of none, none but you; none, none, none but



you none, none but you, none, none, none but you.



F I N I S.

